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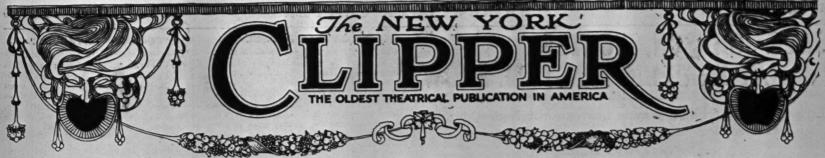
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FRANK QUEEN, 1853

NEW YORK, DECEMBER 22, 1920

VOLUME LXVIII—No. 47 wenty-five Cents, \$5.00 a Year



# Merry Christmas



## **CHICAGO EVENING POST** ANSWERS SHUBERT SUIT

In Reply Just Filed in Windy City, It Sets Up That Garrick Theatre Was in Poor Sanitary Condition As Alleged in Article Printed Two Years Ago

CHICAGO. Dec. 20.—The Chicago Eve-ing Post, last week, through its attorneys, McCormick, Kirkland, Patterson and Flem-ing, and MacDonald DeWitt, of New York, filed an amended answer to the complaint in the libel suit brought against it by the Garrick Theatre Company, the Shubert corporation controlling the Garrick Theatre in this city. This action, one of six instituted by the Shuberts in which they are seeking damages aggregating \$6,000,000, was brought in the Superior Court of Cook County and is for \$800,000. The Shubert attorneys are Edward G. Woods and Roy D. Keehn, the latter of whom is also W. R. Hearst's local legal representative. in the libel suit brought against it by the

The amended answer filed by the Post in the shape of a booklet and contains sirty-one printed pages. The Post's ar-The amended answer filed by the Post is in the shape of a booklet and contains thirty-one printed pages. The Post's articles which form the basis of the libel suits were printed Dec. 5, 6, 14 and 17, 1918. In January, 1919, the Shuberts filed six separate libel suits against the Post. The Garrick Theatre Company, besides filing an \$800,000 action against the Post, also filed a similar action against John C. Shaffer owner of the Shaffer group of

Shaffer, owner of the Shaffer group of newspapers, of which the Post is one. Lee Shubert personally brought two actions in the United States District Court, one against the paper and another against the owner, personally. Jake Shubert brought two actions in the same court.

After denying that it libeled or intended to libel the plaintiff when it printed what it alleges to be a true account of unsafe, insanitary and unballibed. insanitary and unhealthful conditionstated to have existed in the theatre December and previously during the fluenza epidemic, the Post makes varied conditions various

December and previously during the influenza epidemic, the Post makes various charges in substantiation of its claim.

Among other things, it is charged by the Post that the Shuberts were in league with local ticket scalpers; that, as a matter of fact, the lease of the Garrick is not held by the plaintiff corporation, but is held by Sam S. and Lee Shubert, Inc., a New York corporation.

In connection with this latter charge, the Post sets forth that the Garrick Theatre Company was organized in 1904 under the laws of Illinois, but that, in 1906, it placed its charter in peril because it failed to file an annual return as required by the office of the Secretary of State. As a result, it is charged by the Post, in 1918. Secretary of State Emmerson instructed Attorney General Brundage to institute suit for the purpose of having the charter of the Garrick Theatre corporation canceled. Thus, says the Post, the suit of the Garrick corporation against it was filed after the suit alleged to have been brought by the Secretary of State. by the Secretary of State.

The Post's answer also sets forth in detail the alleged fourteen violations of various local building ordinances charged against the Garrick Theatre. For example, the Post charged publicly that an improper ventilation system was maintained at the Carrick Theatre. And in its answer re-Garrick Theatre. And in its answer, re ferring to an occasion during the period of the "flu" epidemic the Post states.

"And the defendant further avers that one Dr. E. V. Hill was then the ventilation inspector of the City of Chicago and was a subordinate to said Dr. John Dill Robertson in said Department of Health; that the defendant was commonly known and called throughout said City of Chicago and called throughout said City of Chicago. as and called throughout said City of Chicago, The Post; that said Dr. E. V. Hill made public to an agent of the defendant certain reports of inspectors, made by said inspectors to said City of Chicago, concerning said theatre; that said reports showed that the ventilating system of said theatre, failed appropriate that the control of said the control of the contr showed that the ventilating system of said theatre failed properly to ventilate the same, and that said theatre was unclean, and that said theatre was operated so that the germ of said disease was not destroyed in said theatre, but on the contrary so that said germ was enabled to and did propagate and breed therein, and so that persons attending said theatre we subjected to said germs and to the de-gers of influenza; that the ventilation said theatre was natural ventilation, that is, it was not materially aided or assisted by the ventilating equipment thereof; and that said ventilating system was not put into operation and repair until said Dr.
John Dill Robertson had threatened to
close said theatre.
"And the defendant further avers that

a representative or employee of said thea-tre did, prior to the publication, state and explain that the power for running the ventilating system therein, was obtained at a great expense, and that because thereof the operation of the ventilating system was undesirable; that, as a matter of fact, the power for operating said ventilating equipment in said theatre was obtained from an office building and was not manufactured or made by the said theatre or its management.

its management.

"And the defendant further avers that "And the defendant further avers that several days prior to said publication it was rumored amongst persons in the City of Chicago, who were followers of the theatrical profession and who were interested in shows, theatres, etc., that actors who were playing in a certain show then giving public performances in said theatre, which show was known as "The Copperhead," had complained to the management of said theatre that the dressing rooms which said actors occupied in said theawhich said actors occupied in said thea-(Continued on page 21)

### REPORT SOPHIE TUCKER ENGAGED

CHICAGO, Ill., Dec. 18.—Is Sophie ucker to be married to George White?

Miss Tucker says she is, but George does not linger long enough in one place to deny or affirm the rumor.

THE CLIPPER representative called The Hotel Sherman on the 'phone and was instantly connected with Miss Tucker's suite of rooms, where a masculine voice answered. answered.

answered.

"There is a report current that Miss Tucker is to be married to Georgie White and I would like to have a personal denial or confirmation from Miss Tucker," stated the newspaperman. The masculine voice hesitated for a moment and informed Miss Tucker of the 'phone conversation.

"Miss Tucker stated that she will confirm the rumor," stated the voice which refused to divulge its name. The interview was ended.

At the desk of the hotel it was stated that Miss Tucker was indisposed and had denied herself to all callers.

George White is also registered at the Hotel Sherman but was not in his rooms at the time of the CLIPPER representative's arrival. At the theater it was said he arrival. At the theatre it was said he had nothing to say. He some time ago announced his engagement to Ann Penningthn.

### "FRIVOLITIES" CAST STRIKES

"FRIVOLITIES" CAST STRIKES

KANSAS CITY, Mo., Dec. 19.—When the curtain fell on the first act of the "Frivolities of 1920" at the Shubert Theatre Saturday night Joseph Glick, manager of the theatre, appeared before the curtain and announced the show was "off."

"The members of the company have gone out on strike," he said, "and the audience either can receive their money back at the box office or be given tickets for the next week's show."

The "Frivolities of 1920" show is owned

next week's show."

The "Frivolities of 1920" show is owned by George M. Anderson, former motion picture actor, known as "Broncho Billy."

According to members of the company, the show has been seeing hard times.

### FRENCH OPERA CO. STRANDS

Washington, Dec. 19.—Thirty members of the French Opera Company, which has been playing at Poli's Theatre on alterhas been playing at Poil's Theatre on alternate evenings this week, were stranded here last night. It is reported that most of the members of the company are without sufficient funds to pay their hotel bills or to purchase return tickets to New York.

Many of the chorus girls, who were reported to be without enough money to obtain food, are placing confidence in the announcement by the manager that funds, sufficient to pay all bills as well as the company's salaries, would be brought from New York tomorrow.

At the headquarters of the Actors' Equity Association, it was said that the membership of the cast of the French Opera Company was 100 per cent. equity. The company's four performances at Washington netted only \$1,200, and \$1,000 of this went to the theatre. A Saturday performance was held on a co-operative basis but the proceeds of this amounted to so little that they were negligible.

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### ALDA LEAVING ZIEGFELD

Delyle Alda, who has been a Ziegfeld ima donna ever since she came from Chi-

Delyle Alda, who has been a Ziegfeld prima donna ever since she came from Chicago, is quitting the Ziegfeld fold, it was learned early this week.

At the present time, Miss Alda is appearing in Ziegfeld's "Midnight Frolic" show atop the New Amsterdam Theatre, where she succeeded Teddy Gerard, following the latter's return to London. Previous to her entrance into the roof show. Miss Alda appeared in the "Follies," which she left in Boston.

Her reason for leaving may be deduced from the fact that, recently, she elected not to appear in the "Sally" show, where she was slated for a part, because, as she expressed it, she would find herself "buried," what with Marilynn Miller and Leon Errol being featured in the show exclusively. She will, therefore, leave Ziegfeld's employ on Christmas night and, after a short rest, during which she will visit her family in Chicago, she will enter vaudeville.

### DEL LAWRENCE ARRESTED

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SAN FRANCISCO, Dec. 17.—A warrant for the arrest of Del Lawrence, stock actor, charging him with defrauding a taximan of \$11, was issued by Police-Judge Sylvester McAtee last week. The complainant was Leo Wright, chauffeur, who said he had taken Lawrence about the city, then driven him to the office of the Steamship Rose City, where Lawrence had gone to buy a ticket for Astoria, Oregon. Wright waited outside for a long time, but Lawrence disappeared, he said. The police, the following day, arrested Lawrence on board the steamer, as the boat was to depart, and Lawrence was brought to the Hall of Justice and settled, after which he was altice and settled, after which he was allowed to depart.

### ROSE AND CURTIS OUT

ROSE AND CURTIS OUT
The booking office of Rose and Curtis has been suspended from the floor of the Keith Vaudeville Exchange.

According to the Rose and Curtis office, the trouble is over one of their acts, which, unknown to them, had also signed with an agent for Loew and played some of the Loew time. They said that they thought the suspension would only be temporary, as they were sure that the investigation now going on would prove them innocent.

### JANIS SHOW OPENS

Iondon, Dec. 18.—"It's All Wrong," Elsie Janis's new revue, which opened here Monday night, drew from most of the London critics the verdict "It's all right." Miss Janis is the main part of the show, being the producer, having written the book and lyrics, and on the stage she is the star to the finish.

### REN WOLF IMPROVED

Ren WOLF IMPROVED

Rennold Wolf, who has been ill for the last few months as the result of which he was unable to write for The Morning Telegraph, where his name figured daily for years over a news column and show reviews, reviewed the opening of the Mixa show, "Lady Billy" last week and, it is reported, will shortly take his place again on the never

# JACK JOHNSON, FIGHTER, MAY HEAD BIG MINSTREL SHOW

Emissary of Gus Hill on Way to Leavenworth, Kansas, to Sign Former Heavyweight Champion to Contract for Services After Release

Gus Hill, it was learned last week, has sent a special emissary to see Jack Johnson, the former heavyweight champion, now confined in the Federal Penitentiary at Leavenworth, Kansas. Billy McLean is the person sent by Hill, who wants to sign Johnson up to head a colored minstrel troupe after his release from prison.

Gus Hill's plan is to feature Johnson in the minstrel troupe and, in addition, to have managerial control of any prize fighting that Johnson may do in the future. For that Johnson is still able to hold his own in the ring was evidenced last Thanksgiving Day, when he successfully fought several well known pugilists in one afternoon at a benefit bout arranged in the prison. And, as a result of this indication of Johnson's continued ring mastery, there is talk of a possible championship battle between him and Jack Dempsey, the present heavyweight title holder.

McLean left for Leavenworth last Thursday and will spend a few days in that city for the purpose of carrying on negotiations with Johnson, for Hill. The latter has authorized McLean, he stated, to offer Johnson a contract whereby the negro will get 25 per cent of the gross receipts of any minstrel troupe he heads, with a guarantee

get 25 per cent of the gross receipts of any minstrel troupe he heads, with a guarantee

HEBREW BENEFIT AT HAMILTON

of \$1,000 a week for an initial period of thirty weeks. As his fight manager, how-ever, Hill will take 30 per cent of John-son's net fistic earnings during the next

If Johnson accepts Hill's offer, the latter If Johnson accepts Hill's offer, the latter stated that he would begin organizing a colored minstrel troupe immediately, which would be sent on tour, playing, besides the regular popular-priced houses which the ordinary Hill shows play, specially rented theatres, opera houses and auditoriums in various large cities, such as, for example, the Metropolitan Opera House in Philadelphia

Fifty colored men, in addition to a regular band of colored musicians, would comprise the ensemble of the proposed Johnson Minstrel Troupe, Hill stated early this week

Minstrel Troupe, This week.

Johnson's sentence will ordinarily not expire until next July, it was stated, but it is being bruited about by influential friends of the former champion, who is serving a sentence under the Mann act, that President Wilson will grant Johnson a commutation which will have the effect of getting the negro out of prison shortly before President Wilson goes out of office next March.

### PATCH PLAY TUNEFUL

CINCINNATI, Dec. 18.—A romantic story, collaboration of numerous and tuneful musical numbers, sums up "It's Up to You," a new musical comedy which William Moore Patch presented at the Grand Opera House here last night. Although it will probably undergo the pruning knife in several sports it is as it stands a pretty eral spots, it is, as it stands, a pretty good show.

The book is the joint work of Augustus McHugh and Douglas Leavit, who have spun a story delightful in its continuity. Following a rather dull and dragging open-Following a rather dull and dragging opening, the action speeds up and runs smoothly, the swiftly moving dialogue being at all times bright and replete with meaty lines. The music of the piece stands as a monument to the skill of the late Manuel Klein to create popular melodies, many of the numbers having been discovered among his papers following his death. John MacManus completed the score.

The story itself, while not entirely original, is unique, and shows the efforts of three Romeos to overcome long odds in making money and reaching the goal of domestic happiness. They are aided to a great extent by a twentieth century stenographer who winds up as a detective and solves the mystery of the whole story.

Vincent Coleman, Harry Short and Douglas Leavit carry the comedy element well and do some clever acting in the critical moments. Ada Meade plays the role of a neglected musical comedy star in a capable manner, while Ruth Mary Lockwood, Elsie Bartlet and Florence Earl are all pleasing and captivating. Florence Hope scored an individual hit as the stenographer.

### "COO-COO" IN TROUBLE

"COO-COO" IN TROUBLE

"Coo-Coo Cottage," the new comedy by
Myron C. Fagan, which had been announced
to open at the Princess Theatre last Monday, suffered a gudden death last week
through the joint efforts of the American
Legion and the Actors' Equity Association,
after it had been learned that an American Legion post had been induced to back
the pieces

First reports of the production were that it was to be handled by a new corporation composed of a number of friends of Fagan who had agreed to back the piece. Developments last week, however, brought to light the fact that Fagan had induced the members of the Walter Hickman Post No. 33 of the American Legion to supply the necessary entital telling them. man Post No. 33 of the American Legion to supply the necessary capital, telling them that the proceeds would be expended for memorial placques for friends of the members of that post who had fallen in France. The New York County Organization of the Legion knew nothing of the project until the piece had been in rehearsal several days, after which it got into communication with Assistant Secretary Trimble of the actors' organization.

into communication with Assistant Secretary Trimble of the actors' organization.

According to S. G. Gumpertz, treasurer of the S. Rankin Drew Post, and Chairman of the Publicity Committee of the New York County Organization of the American Legion, Thais Magrane had a great deal to do with bringing the true status of the proposed "Coo-Coo Cottage" to light. She is a member of the A. E. A., and is also a member of the Women's Auxiliary of the S. Rankin Drew Post. Early last week, she informed Gumpertz that she was slated for a new piece entitled "Coo-Coo Cottage," which was to be presented for a period of three weeks for the benefit of the Walter Hickman Post. Not having heard anything of such a project, Gumpertz immediately got into touch with Chairman Buxton of the New York County Organization, who also knew nothing about it. The two legion men then got into touch with Assistant Secretary Trimble of the A. E. A. The latter learned that Robert McWade, Willis Sweatman, John Daly Murphy, Frances Condon, and Maidal Turner, as well as Miss Magrane, all members of Equity, had been lined up for the cast. They said that Fagan had promised them the two weeks' guarantee in accordance with the equity contract, but that they had been induced to fall in line for the piece under the misleading impression that it was to be an American Legion benefit. Because of this fact, they had agreed to work at be an American Legion benefit. Because of this fact, they had agreed to work at greatly reduced salaries, while the women had agreed to stand the cost of all of the

When Trimble got into touch with Fagan the latter agreed to give a bond as security for fulfillment of a two weeks' salary con-tract, but when it was learned that the show had not been officially sanctioned by the New York County Organization of the American Legion, the players refused to sign any contracts or have anything more to do with the piece.



Elsa Huber

First time on the Columbia Circuit has created considerable attention as "The Little Girl With the Big Voice." Christmas Greetings



CHORUS GIRL LOSES SAVINGS

MR. AND MRS. GEORGE N. BROWN



IRVING & JACK KAUFMAN THE PHONOGRAPH STARS SEASON'S GREETINGS!

## COMPANIES AND PLAYERS ALL PLAN CHRISTMAS CELEBRATIONS

Trees and Santa Claus to Be Frequent About Theatres This Year as Holiday Festivities Are Arranged-Kiddies to Be Entertained

When Old Santa Claus, with his cerise-tinged nose and flowing white beard, makes his annual descent upon Father Knickerbocker this Yuletide, the members of the theatrical profession will be well aware of his presence. Leading men, female satellites, ingenues, juveniles, soubrettes and the pulchritudinous maidens of the ensemble who happen to be separated from the home hearth by great distances will have little opportunity to feel the pangs of home-sickness on Christmas Day in view of plans that the managers of New York productions are making for their entertainment. their entertainment.

And, while the managers are planning a Merry Christmas for the players, the latter themselves are not standing idle as regards the spirit of the season.

The stage children who frolic and flit through Earl Carroll's "Daddy Dumplins" are going to have a greater time follow.

through Earl Carroll's "Daddy Dumplins" are going to have a greater time following the Christmas Eve performance than they do in the play itself, the theme of which is woven around the Christmas season. Carroll has completed arrangements to give them a Christmas that they will never forget. Certainly Santa Claus will be there, and if anyone doubts it all they need do is to question Maclyn Arbuckle. There will be a Christmas tree on which the lights will be made to revolve. And, after the kiddies have gotten over that first surprise, there will be over that first surprise, there will be another. Concealed in the tree will be a small victrola which will play Christmas

Over at the Hippodrome, there is going to be a big tree and spread after the Friday night performance. The players of "Good Times," however, are also going to play Santa themselves. They have in readiness seven beautiful and life-like dolls, one each of which will be distributed to

readiness seven beautiful and life-like dolls, one each of which will be distributed to some lucky youngster at each matinee for a week, beginning Christmas. Jennie, the shimmying elephant, will act as the judge and will pick out the lucky kiddies.

The Bohemians, Inc., have arranged for a real old fashioned Christmas celebration for the member of the "Greenwich Village Follies, 1920," at the Shubert. An old fashioned fireplace has been painted and more stockings are going to be hung up than are worn in the show itself. Different members of the company will play the role of Santa and every one connected with the show will receive some sort of a rememwill receive some sort of a remem-

show will receive some brance.

The Ziegfeld Show atop the New Amsterdam Roof is also to celebrate. When the midnight show opens, a gigantic Christmas tree will be revealed, from which favors wil lbe distributed to those in the audience. Marilyn Miller, Leon Errol and the rest of the players in "Sally" will come upstairs to take part in the festivities.

will come upstairs to take part in the festivities.

There will also be a Christmas tree on the Century roof, about which the "Midnight Rounders" will cavort. The evergreen in this instance will also be well laden with all manner of remembrances and, after the performance, there will be a supper party extended to the company by the Shuberts.

Comstock and Gest will keep the Christmas spirit aglow in the ranks of "Afgar" at the Central Theatre, where a Christmas feast has been planned for the interim between the matinee and evening performances that day.

ances that day.

The girls and the boys, too, in "Irene," will all hang up their stockings back stage on Christmas Eve, and, needless to say, they will probably be as well filled as they

are during the enaction of the popular musical comedy.

Practically all of the members in the other current shows will be entertained in some manner or other, while the vaude-ville houses are not going to overlook the

spirit of the holiday. The local managers of the Keith houses and Proctor houses will offer Christmas dinners following the supper show on that day, as will the managers of the Loew and Fox houses. At the National Vaudeville Artists, in

At the National vandeville Artists, in West Forty-sixth street, every actor and actress in New York will find a cordial welcome, with plenty to eat, music, dancing and good fellowship. Invitations to an "Open House" are at present being distributed to artists in all of the vandeville theatree.

theatres.

Special holiday decorations will adorn the interior of the club, the principal decorative piece to be a huge Christmas tree in the Sun Parlor on the main floor.

On Christmas Day, the billiard room will be closed to players at 9 P. M. and all of the tables will be converted into buffet repositories for the rest of the evening. There will be music and danging. ing. There will be music and dancing until 1 A. M.

While actors and actresses in New York City are being remembered, those of a former era who are now members of the Actors Fund Home at New Brighton, Staten Island, will not be forgotten. Mrs. Marks, president of the Theatre Assembly, has already begun arrangements to play Santa to the thirty-five inmates of the home and every one of them will be re-membered, not once but a dozen times.

### "MECCA" IN CHICAGO 26TH

CHICAGO, Ill., Dec. 18.—"Mecca" will ben Jan. 26 at the Auditorium Theatre, troupe of mechanics have already A troupe of mechanics have alread reached here to get the stage prepared.

### HAMMERSTEIN SEASON OPENS

Mrs. Oscar Hammerstein's season of German opera, operettes and dramatic per-formances will begin at the Manhattan Opera House to-night (Wednesday), De-

"Die Suendenglocke" (The Sin Bell), a drama by Hans Knobloch, will have its premiere and be repeated for Thursday evening's performance. The theatre will be closed on Friday for a dress rehearsal of Humperdincks' opera, "Hansel and Gretel," which will be presented Christmas afternoon and evening with Marie Mattfeld in the title part

afternoon and evening with Marie Mattfeld in the title part.
Franz Lehar's new Viennese operette, "Wo die Lerche Singt" (Where the Lark Sings), will have its first presentation in this country Monday evening, December 27. "Snow White" and "Cinderella" will be given at daily matinees beginning December 27, for five afternoons as a special feature for children.

### PUTTING IN CURTAIN RAISER

"Tickless Time," a one-act comedy by Susan Campbell and George Cram Cook, will appear as a curtain raiser for "The Emperor Jones," at special matinees given by the Provincetown Players in the Selwyn Theatre. The matinees are to be given Monday, Tuesday, Thursday and Friday of Christmas week

### SARG BOOKED IN CHICAGO

CHICAGO, Ill., Dec. 18.—Tony Sarg's marionettes, which have won artistic fame in New York, will be seen for the first time in Chicago at the Playhouse on Tuesday afternoon, Jan. 4. The puppets will be exhibited in a version of the story of "Rip Van Winkle."

### COHAN PIECE OPENING

"Love and Learn," by Vincent Lawrence and Edgar Selwyn, will be produced by George M. Cohan in Baltimore on December 27. The cast will include Wallace Edber 27. The cast will include Wallace Eddinger, Ruth Shepley, Enid Markey, James Gleason, Margery Booth, Frazer Coulter. Gleason, Margery and Edwin Barry.



### PHYLLIS ELTIS

Wishes everybody a Merry Christmas and A Happy and Prosperous New Year.

Xmas Week: Orpheum Theatre, Tulsa, Okla. Personal Direction HARRY BESTRY

### "ZIT" STARTS PAPER

C. F. Zittel, better known as "Zit" in the theatrical and newspaper world, is starting a weekly newspaper which will be devoted largely to theatrical news and topics. The paper is to be called Weekly Newspaper" and, besides being its publisher, "Zit" will also be its editor-inchief. The first issue will be published on January 15 and thereafter the paper will make its appearance on Saturday of each week. The paper will be sold at ten cents a copy.

ten cents a copy.

"Zit" has taken over the offices formerly occupied by B. S. Moss on the third floor of the Broadway Theatre Building, which will be utilized as the general offices of his paper. In the business department of the paper "Zit" will have as his associates S. S. Sanguinette, former assistant manager of the International Film Corporation; Sidney Lavine, circulation manager of various newspapers and periodicals, and Leo Taub, former studio manager of the International Film Corporation. The editorial staff will include Theodore The editorial staff will include Theodore C. Dietrich, formerly connected with the Hearst publications; Grace Wyndham Vail

"Zit" was formerly dramatic editor of the Evening Journal. More recently he was vice-president and general manager of Hearst's International Film Corporation, which he helped to organize. He was also formerly connected with the dramatic de-partment of the Telegram and Evening Mail. During his association with these dailies "Zit" aided considerably in de-veloping their circulation through his fa-mous "Chart" theatrical feature. It is said that, several years ago, when "Zit". "Zit" was formerly dramatic editor of

mous "Chart" theatrical feature. It is said that, several years ago, when "Zit" was running his "Chart," the idea of which he has copyrighted and which belongs solely to him, in the Journal, the circulation of that newspaper increased 200,000 as a direct result.

More recently "Zit" was known as Heart's "right hand man" and was chiefly instrumental in organizing the various Hearst motion picture enterprises. And that he has made a great deal of money for himself by his newspaper and theatrical enterprise is indicated by the fact that he is reported to be worth upward of \$2,000,000.

### "ROLLO'S WILD OAT" DRAWING BIG

"Rollo's Wild Oat," the Clare Kummer piece at the Punch and Judy Theatre, is playing to capacity, a feat which it has been performing ever since it opened several weeks ago. A report that the receipts had fallen down during Thankagiving week, was untrue, the attraction filling the house all week, without the raising of prices, a procedure resorted to by many shows during that week.

### GEORGE N. BROWN

George N. Brown, whose picture appears on the front cover of this week's issue of the CLIPPER, is now appearing on the Keith circuit in a novel act called "Pedestrianism." Brown, the world's champion walker, gives a demonstration of his remarkable ability as a pedestrian and also introduces a bit of comedy in his act which makes it particularly entertaining.

Brown, at the present time, is an ath-

Brown, at the present time, is an athletic marvel—28 years of age—and a perfect specimen of manhood. He is five feet, nine inches in height and tips the beam at 153 pounds. He is light, supple, muscular—all of which he attributes to walking and the careful regimen of living he follows. Anyone that claims walking does not make for muscle and brawn would be disappointed after examining the champion.

"In eight years I covered more than 12,000 miles, a pretty good distance, a?" said the champion today. "But I expect to walk 18,000 miles more in the aext ten years before I relinquish my title. Walking is the greatest of all exercises. The man or woman who shuns walking is to be pitied."

# Nobody Loves an Author

T may or may not be true that nobody loves a fat man, but the fact that no-body loves a vaudeville author is un-debatable.

debatable.

Starting with vaudeville "fans"—the author of two-a-day material doesn't amount to a hill of beans, so far as they are concerned.

A writer of gags and near-gags for

A writer of gags and near-gags for variety consumption was one day asked what business he was engaged in and gave a truthful answer.

"You write for vaudeville?" the questioner repeated, unconvinced. "Why, I didn't think vaudeville acts were written! Don't the performers make them up as they go along?"

Perhaps, in many cases, it sounds that way, but, nevertheless, it is the vaudeville author burning the midnight Edison and seeking inspiration in liquid that costs six dollars and more a quart who furnishes the great majority of Joe Millers that audiences groan at.

that audiences groan at.

The vaudeville author doesn't mean much to the performer, either. The V. A. is just one of those necessary evils that must be tolerated. Just another man to must be tolerated. Just another man to eat into the weekly salary, already made to look sick by agent's commissions, wardrobe bills, transportation, hotels, orchestrations, et cetera. But the actor calls him in notwithstanding, for, if the vaudeville author serves no other purpose, he at least serves as a crackerjack alibi if the act fails to make good. Vaudeville authors are the "fall guys" every time.

If an author writes an act that makes If an author writes an act that makes good, it is the artist's inimitable projection and personality that landed it a big salary and two weeks at the Palace. If the act does a "brodie" it was the author's poor workmanship that caused it to be cancelled after one performance at the Steinway. If there is a particularly good bit in the act, you can bet your bottom dollar that it was injected into the act by the artist. All funnyisms of the vintage of 1776 and spots that meet with criticism in trade paper reviews were undoubtedly vaudeville-authored into the thing.

And the managers of theatres don't seem

and the managers of theatres don't seem to think much of the vaudeville author, either, particularly where girl singles are concerned. We know of instance upon instance where pretty girl singles have been told by admiring managers that, with the personality and attractiveness they possess, they could succeed on any bill and that material with them is only secondary!

Why, even the agents use authors as an alibi. If they're not good for anything else, they serve as a mighty convenient loophole for the agent who can't book the act. It is never the fault of the performer but the fault of the material that prevents him from working the act.

Ah, oui!

Ah, oui!

But, with it all, there is a fascination about the work. Perhaps the allurement consists in spending half of one's days in jerkwater towns watching the act "break in" before an audience that doesn't know what it's all about. Or, maybe, the fascination lies in thinking out original situations and lines only to find that a gag like the following gets the biggest "Wow" in the act:

He: Can't you take a joke?

She: Sure. I took you.

Or, perhaps the fascination lies in trying to write an act out of the ordinary, only to discover that Hinks and Binks em-

only to discover that Hinks and Binks employed the same idea in 1902 and have decided to haul you up before the N. V. A. to answer charges of infringement.

Yea. bo, the vaudeville writing game is full of fascination.

Why, we know of an act in which one of the men took the role of a stagehand. And all went along smoothly on greased wheels until a manager in Hickville sent in an official report to the effect that one of the men in the sketch acted too much like a stagehand. Such is art!

We know of another case where the writer prided himself in getting away from the ordinary run of girl acts by ending his action with a bit of pathos that was logi-

cally suitable to the story. Whereupon he was promptly told by a booker that the act should end with a big chorus or a jazz band, to be effective.

the act should end with a big chorus or a jazz band, to be effective.

You would think that the doctoring of "sick" acts, the reclothing of old jokes, the uncertainty of royalties, the heartaches of break-ins, would all drive a sensible vaudeville author into the suit and cloak business. But perhaps no vaudeville authors are sensible. At any rate, they stick to their guns.

To pass from the ridiculous to the sublime (the foregoing phrase is used in all nut comedy acts where the comedian is about to step out of his character and recite "The Face on the Bar Room Floor"), writing for vaudeville is no easy matter, despite the audience's opinion that acts write themselves.

In fact, we think we are right in presuming that it is more difficult to write for vaudeville than for the legitimate stage. In writing a Broadway show, the author has two or three long acts in which to gain his points and takes fifteen, twenty or twenty-five minutes—and in some cases.

has two or three long acts in which to gain his points and takes fifteen, twenty or twenty-five minutes—and, in some cases a whole act—to bring his audience into the atmosphere of the piece. In vaude-ville, a minute is about the longest time allowed for atmosphere and exposition; a longer time will result in a restless audience who catch like wildfire an epidemic of nervous coughing or shuffling of feet that spells ruin to any act.

Versatility must be the vaudeville

Versatility must be the vaudeville other's middle name. He must be able to write a clever lyric about a nut subto write a clever lyric about a nut subject such as a gadum, us bird, then turn his pen to a murder mystery playlet and complete the day by devising some hokum bit that will fit nicely into a trained pigeon act. He must be well read on everything from Shakespeare to the Police Gazette and from Snappy Stories to Gaisworthy, and, above all, must have a retentive memory so that he can "lift" from them all.

them all.

It becomes so that, to the vaudeville act."

And, when he reaches that stage, he becomes a terrible bore to all his friends. And, when he reaches that stage, he becomes a terrible bore to all his friends. Everything they do or say he is turning over in his mind with the idea of vamping it into a variety act. His best girl tells him, "Dear, I love you more every day," and he immediately spoils the sentiment of the thought by getting out his "idea book" and jotting down this remark as an appropriate title for a special song. And, speaking of the "idea book," every vaudeville author has one. Whenever a brilliant thought strikes him, it is quickly penciled into the book. For months he religiously records his thoughts into the book, but, finally when the day comes that he has real need for it, he finds that his stenographer threw it out only the other day with the rest of the "trash" while making her annual office cleaning.

So it goes with the vaudeville author on his read of the send dawns. His life

So it goes with the vaudeville author his road of ups and downs. His life tems to be just one break-in after another, for, as soon as the performer is past the break-in period, he no longer needs the vaudeville author. But, as the two come to a parting of ways, the vaudeville author grasps the hand of his actor friend and tenders him an affectionate farewell, also making sure that the professor also making sure that the performer has the address of his office and pleading with him to drop a line at least every week with royalty enclosed.

royalty enclosed.

But such will always be the existence of the vaudeville author this side of heaven. And if, when the final curtain falls, they are lucky enough to ascend to heavenly heights, we'll bet a Russian Liberty Bond now that St. Peter meets them at the Pearly Gates with a room-key in one hand and a Corona typewriter in the other.

"Here, old man," he'll say by way of greeting, "take this machine up to your room and bang out some punch choruses for me as quickly as you can. The angels are singing some beautiful songs, but the darn things lack 'Wows.' Doctor 'em up, will you?"

# "Out 'n Front"

Author's Note: Webster's dictionary definition of "criticism" is "the art of judging of beauties and faults; judgment passed or expressed; detailed examination

Under the heading "critique" he says "art of criticism; critical examination or estimate of a work of literature or art; thorough analysis on any subject."

The word "criterion" is given as meaning "a standard of judging; approved or established rule, principle or test, with which a judgment is formed."

HE province of a theatrical critic e bodies all this and, in addition, that of a vaudeville critic demands someof a vaudeville critic demands something more. An unfounded belief which seems to have gained considerable credence, is that, primarily, the critic enters the theatre to review the show or an act in an antagonistic mood, that he is in a bad humor, that he is in an unreceptive mental state, or that he has stomach trouble or a bad liver. Some, even, are of the opinion that there is a personal feeling of antagonism, that the reviewer doesn't like certain acts, that he follows suit because critics on the other papers "panned" or that the amount of space devoted to the "boost" or "roast" is governed by the amount of advertising space subscribed to or the fact that he wouldn't "fall for the advertising graft at all."

Others have expressed the thought that

Others have expressed the thought that they always "pick on small acts," that the paper wouldn't sell if they didn't "pan," because the actors like to see what a certain reviewer who has adversely criticized them one week, will say about their friends or enemies the following week. A thousand and one arguments have been advanced as to whether reviews or commendations are of any value at all, and as to tions are of any value at all, and as whether the theatrical business wouldn't be far better off without any expression of opinion on the part of the press, some wag even going so far as to describe the paper manufacturer, as a wonderful magician who turns beggars' rags into sheets for the editors and critics to lie on.

As a matter of fact, the majority As a matter of fact, the majority of those sent to pass on the merits or demerits of a performance or an act for a publication, have been qualified by years of experience either on the stage, by a continued attendance at countless performances, or both. He enters the theatre in all arrives of feirness and with ances, or both. He enters the theatre in all spirit of fairness and with an open mental attitude that is willing of conviction. He sees hundreds of acts of the same kind and is better mentally equipped to judge as to the value, than is the actor himself who sees but comparatively few, for it is of infrequent occurrence that more than one or two at the most, acts of the same kind, are on any bill.

The value of a criticism from "out 'n

same kind, are on any bill.

The value of a criticism from "out 'n front, to see oursels as ithers see us," should be appreciated by those who have had enough experience to understand the impossibility of judging from the stage or the "side" and an impartial estimation from an audience standpoint should, to them, be of incalculably more advantage than, perhaps, well meaning friends, who pat them on the back, tell them they are good, or that they ought to be a headliner good, or that they ought to be a headliner

or a star.

The scheme of the world is one of comparisons, heat and cold, sorrow and happiness, sunshine and darkness and theatrical deductive inference, publicly expressed, is just that, a sequence of comparisons with a certain standard. Who sets the standard and what is the standard, seem to be fair questions.

When a consensus of opinion of the majority of those competent to judge, shows, over a period of time, a preponderance of assent in favor of the actor, he sets a standard. For instance, Caruso is a tenor with whom all the other tenors who tenor with whom all the other tenors who sing in opera will be compared for many years to come, or Emma Calve's "Carmen." Consciously or subconsciously, comparisons are inevitably made by the reviewer with some other singer or actor as a gage, and it is only when a higher ideal is reached, a different style inaugurated, or more sublime heights achieved, that a new standard is set.

Most reviewers enter a theatre in a fair

Most reviewers enter a theatre in a fair frame of mind. The attitude of the house

manager or the box office in extending the courtesy of the press, the seats assigned, from which it is frequently difficult to see or hear, annoy but do not interfere with his judgment of an act. The average critic his judgment of an act. The average critic takes into consideration many points that the average actor thinks are neglected either through ignorance or carelessness. The position on the bill, the surrounding bill, the atmosphere of the house, the adequacy of the stage crew, the ability or lack of ability of the orchestra, the suitability of the neighborhood and the audience, is studied as much as the act.

studied as much as the act.

The review is written in the office, the critic rarely seeing the advertising agent and very rarely aware as to whether the act has taken an ad or not. As not infrequently happens, he adversely criticizes frequently happens, he adversely criticizes the act even when a whole page is carried. There are undoubtedly some instances of graft and enforced intimidation, but, at a low estimate, at least ninety-five per cent of the reviews are written from an impartial standpoint.

There is rarely, if ever, any personal feeling in the matter, nor are personalities indulged in. The dressing, material, quality of the performance and the artistic and entertainment value, are sized up from an audience standpoint. Some adopt one

audience standpoint. Some adopt one form, some another. The writer has felt form, some another. The writer has felt that the most advantageous is a descrip-tion of the aet first, then a criticism of the faults or points in its favor and finally, suggestions as to the improvement. It happens, occasionally, that expressions of opinion in different publications and different expressions of opinion in the same publication, are diametrically opposite and conflict and, while one critic is using ink to disseminate the adulations of some female single, another is using white paper to "pan her proper." Also, that while the act may have "cleaned up" and been a "right" at a certain house of conflict and the same are same as the same and the same are same as the same are same as the same and the same publication and the same publ

act may have "cleaned up" and been a "riot" at a certain house or a certain performance, it, nevertheless, is roasted.

The instances of diverse opinion are generally due to the fact that the act "got over" at one time and didn't at another. In the first instance and in the latter, the more discerning critic is not influenced or swayed by the fallacy of audience or mob psychology, a condition readily recognized by the analyst who, in order to give a synthetic or constructive criticism, must tear down so to speak, before he can build up.

thetic or constructive criticism, must tear down so to speak, before he can build up. Another point of grievance seems to be the "catching" of the "supper show" which acts do not consider fair, because they have been instructed to cut their act to a certain number of minutes, because there is no audience in the house and because they have no orchestra and are compelled to go no audience in the house and because they have no orchestra and are compelled to go through a part of their act as best they can with a lone and generally inefficient pianist. No one knows any better than the critic the difficulty of getting over at a supper show. While acrobats must "make the trick" or break their necks, the talking, singing or comedy act has a tough battle.

the trick" or break their necks, the talking, singing or comedy act has a tough battle. There is a word to be said also, about new material and special or original songs, tricks, comedy and the fault of following the lead of another because he or she makes a hit with a particular song or gag. makes a hit with a particular song or gag. Take a concrete instance, Nora Bayes, a superior artiste in her line, sings a Japanese song that has been on the shelves of a music publisher for a long time. Miss Bayes stages it and puts it over for a hit of decided proportions. Within the week, almost every other act in New York City that possibly can, puts the number into their routine, which may be advantageous to the publisher, but affords a comparison with Miss Bayes' method and ability and this generally reacts to the disadvantage of the other performer. It also happens that the number is sometimes used by an
(Continued on page 29)

## AUD

# N. V. A. DRIVE **NETS 1000 MEMBERS**

**ELIZABETH MAYNE WINS** 

After running from November 15 to December 15, the winners of the special membership drive contest of the National Vaudeville Artists' Club, were announced at the Bohemian Night entertainment at the clubhouse on Sunday evening. Three of the winners were awarded their prizes then and there, while the prizes of the other two were sent to them, owing to the fact that they were out of town.

Elizabeth Mayne was the winner of the first prize, by securing 106 applications. The prize consisted of a choice between a diamond ring, with three stones and a platinum setting, or a platinum bracelet, with diamond and sapphire sets. Miss Mayne chose the ring.

The second prize was given to Miss Theresa Valerio, wife of Tom Brown, of the Six Brown Brothers, who brought in seventy-two members. She was awarded the bracelet. Julia Rooney, of Clinton and Rooney although handicapped by hanging to

the bracelet. Julia Rooney, of Clinton and Rooney, although handicapped by having to work out of town, won third prize with sixty-eight new members and was mailed a -stone diamond lavalliere

The fourth prize went to Mae Wilton, of the Wilton Sisters, who received a diamond and pearl solid gold mounted brooch pin. Vesta Wallace was sent the fifth prize, consisting of a wrist watch, for getting twenty-nine new members.

Alma Grace was sixth with twenty members to her gradit. South, works more more pearly south was pearly to the control of the co

bers to her credit. Seventy women members of the club engaged in the contest and, all told, brought in 1,000 new members.

### MAY PLAY SHUBERT SHOWS

CLEVELAND, Dec. 18.—It is reported here that the new Loew State Theatre, to open January 10 and which had been announced as a motion picture house, will become a vaudeville theatre, to play a new circuit that it is expected the Shuberts will launch. The new theatre is located downtown, in the heart of the best retail district on Euclid avenue near Fourteenth street.

### NOT USING GAG

Through an oversight, Burns and Fabrito were mentioned last week as using the "Polar-bear-pall-bearer" gag. It is Raymo and Rogers who use the joke in question.



JOE MERCEDES IN 1898

### THREE "ANY HOME" ACTS OUT

companies of "Any Home, Three companies of "Any Home," the Hugh Herbert sketch, will be playing simultaneously shortly. Contrary to report, Lewis and Gordon have not acquired the rights to the production, being interested with Herbert only in the Eastern company, in which Jean Adair is appearing. Rilla Willard will be featured with the Western company and Matty Choate with the Southern company.

### RUDNICK DISBANDS ANOTHER

For the third time since the act came into his possession, Max Rudnick has disbanded the cast that was rehearsing for the production of the "Band-Box Revue." This is the third different cast which Rudnick has placed in rehearsal for a week or two and then broken up without an opening.

### DOWNIE TAKES OVER BOOKINGS

CHICAGO, Ill., Dec. 18.—Walter Downie, of the family department of the W. V. M. A., has taken over the bookings of the Oak Theatre and will use bills, consisting of six acts. The house will have new bills on Friday, Saturday and Sunday of each week.

### ACT GOING INTO PICTURES

SAN FRANCISCO, Dec. 17.—Mlle. Diane and Jan Rubini, who just closed a season over the Pantages Circuit, have been engaged to appear in pictures by the Vitagraph Company, and later will appear for the Lasky company.

### FOX TREASURERS SWITCH

Harry Galub, formerly treasurer of Fox's City Theatre, has been changed to the Crotona in the Bronx. Jack Deutsch, formerly at the Crotona, has gone to the City.

# **VAUDE PRESS AGENTS PLAN** CONVENTION

DATE IN MARCH NOT SET

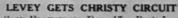
Plans are now being made for a convention of vaudeville theatre press agents, to be held at the National Vaudeville Artists' Club house for two days during the month of March. Walter Kingsley, general press representative of the Keith circuit, John J. Pollock and E. H. Conway, of the Orpheum and Glenn Condon, editor of the Vaudeville News, are taking charge of the idea. A letter has been sent out to all members of the Vaudeville Managers Protective Association, asking if they would to all members of the Vaudeville Managers Protective Association, asking if they would be willing to co-operate with the press agents in holding the convention by defraying the expenses of the meeting, as there are few, if any, vaudeville theatre press agents who could afford to do so out of his own pocket. The outlook is in favor of the publicity men.

The exact dates for the convention will be set when all of the members have been heard from. Then, if the replies are favorable, plans will be formulated for the housing and entertainment of those who

housing and entertainment of those can attend.

### BOOKING MILWAUKEE HOUSE

CHICAGO, Ill., Dec. 18.—Paul Goudron has secured the bookings of the Crystal Theatre, Milwaukee, Wis., and it will open with vaudeville, booked through him, on January 2. The house will be remodeled and the seating capacity increased.



LEVEY GETS CHRISTY CIRCUIT
SAN FRANCISCO, Dec. 17.—Bert Levey
last week purchased the booking concern
known as the Christy Circuit, with several
theatres in Idaho, Wyoming and Utah. In
addition, Levey controls several good
towns in Nevada, including Reno, Winnemucca, Ely and Elko, with a new house
scheduled to open in Fallon on the 1st of
January. Several stops in Colorado are
also on Levey's books, as well as towns
in Utah.
With this booking Levey will give many

With this booking Levey will give many With this booking Levey will give many coast acts an opportunity to get East, as they will break the long jumps heretofore necessary. The new deal insures a permanency for the Gus Sun organization of New York, which recently invaded the far West through the Levey office and will be of estimable value to Western producers to reach the Eastern chain of theatres. All routings will be arranged from the San Francisco office, with a branch office at Francisco office, with a branch office at Salt Lake City.

### DANCER WINS JUDGMENT

DANCER WINS JUDGMENT

Willis Maxwell, dancer, received judgment recently, in the Municipal Court, in an "act of conversion" against the Columbia Scenie studios, through his attorney, Henry Saks Heckheimer. Maxwell claimed that he had paid the studios money to refresh some scenery, and that he did not receive the merchandise. The studios were made to return his money.

Maxwell, by the way, is sailing for Paris after the first of the year to stage the dancing at the Follis Marine.

### SUN ADDS FOUR MORE

SPRINGFIELD, O., Dec. 17.—Four more houses have been added to the Gus Sun vaudeville circuit and will start playing five-act bills immediately. The additions are the Temple, Fort Wayne, Ind.; the Academy, Meadesville, Pa.; the Columbia, Alliance, O.; and the Oakford, Richwood, W. Va. This makes eight new theatres for the Sun circuit within the last ten days.

### BENNY LEONARD WORKS IN ACT

BENNY LEONARD WORKS IN ACT Benny Leonard, world's lightweight champion, demonstrated last week that he is a good actor, as well as a fighter, by doing a "stunt" with George Mayo and Herman Timberg at the Fifth Avenue that lasted an hour. He sang, danced and told stories. He had to be dragged out of the audience to do so, however, and continued doing it every night during the week.

### LUBIN GOING TO ENGLAND

J. H. Lubin, general booking manager of the Loew Circuit, will sail for London on the *Imperator* on January 30th. He will visit London and Paris for five weeks fore returning.

Johnny Hyde and Moe Schenk will take

complete charge of the booking office dur-ing Lubin's absence.



JOE MERCEDES TODAY



BILLIE RANKIN

Wishes all her friends a Merry Christmas and Happy New Year

# VAUDEVILLI

### COLONIAL

Had it not been for the lack of warmth and numbers of the audience here on Mon-day afternoon, a show that, for variety, talent and class, could hardly be better ar-ranged, would have been more enthusiasranged, would itically received.

The Nippon Duo, two Oriental enter-tainers, offered their variety turn with pleasing results, taking prevailing condi-tions into consideration. Their turn is a combination of music, vocal and instru-mental, and risley work.

Lowry and Prince, man and woman, affected in the same way as the rest of the bill, managed to do nicely enough on the afternoon show. They work with lots of vim and do not lag for a moment. But we think that their material could stand some improvement. Both have personality, Lowry is a fast, agile dancer, and Miss Prince looks charming in soubrette costume and in pants. Four bows on this show was pretty good we'll admit. was pretty good, we'll admit.

The Russian Cathedral Singers, four in number, offered a routine of numbers en bracing the sacred, classical and popular Russian songs and also a few American numbers. The voices blend harmoniously and each of the quartette is a good soloist. There is an air of refinement about the act that fits well and their reception was indicative of the fact that, if numbers more familiar to the audience were utilized, their work would be more heartily appre-

Allman and Mayo, Jack Allman being formerly Allman and Nally, and George Mayo, formerly Mayo and Irving, offered a corking little comedy skit and shared applause honors with Leo Carrillo. Mayo is a comedian who gets the mood of his audience and works accordingly. Allman, his straight, has appearance, voice and a style of delivery that is sure of results. The act is practically the same as Mayo's old one, only for the closing bit, and the elimination of the vampire and "nance" burlesque bits. "Summertime" a farcelet, with plenty of

of the vampire and "nance" burlesque bits.

"Summertime," a farcelet, with plenty of laughs and good situations, which, however, depend upon delivery and handling for results, was fifth and did remarkably well in the manner of winning laughs and applause, considering again the prevailing conditions. Lorin Raker, as the husband of a flirty wife who finally finds his manhood and asserts his rights to his own wife, is really responsible for the success of the turn, although the supporting cast, especially the wife, does well with their lines, which are very meagre. The vamp is a little bit too "vampy" and affected, it strikes us. Less cattiness on her part would lend conviction to the role.

After intermission came "The Eyes of

would lend conviction to the role.

After intermission came "The Eyes of Buddha," a girl act that is different. It has a story, georgeous costumes and setting, clever people, and a good dialogue, which, however, ill fits the characters, it being difficult to get results with it in the type of characters portrayed. However, the effort is made. Jack Henry, a Chinese Police Commissioner in a Japanese town, with American ideas, does very well with his part, a hard one, Pearl Keith, as the Japanese heroine, is appealing, charming and adorable. Carl Byal, as the hero, uses his vocal powers well and ing, charming and adorable. Carl Byal, as the hero, uses his vocal powers well and Suzanne Sicklemore, as a dancing girl. displayed a petite, lovable form, charm and skill. The name of the other principal we do not know, but he, too, deserves credit. The chorus is unusually good. See New Acts.

Leo Carrillo scored the biggest hit of the Leo Carrillo scored the biggest hit of the afternoon. Carrillo, say what you will, is a showman and a clever entertainer. He gets the most out of his material and shows ability to get on terms of acquaintanceship with his audience. He told all sorts of dialect stories, did his Italian politician and closed with a dramatic bit as an encore.

Also DeCarro, available offered a really

Alice DeGarno, aerialist, offered a really novel bit of entertainment. S. K.

### SHOW REVIEWS

### **ALHAMBRA**

Much of the zest was taken out of the latter part of the bill this week when Kitty Doner, in one of her dances closing intermission, slipped and fell, fracturing her left arm at the elbow. The rest of the turn was cut.

The Musical Hunters, a man and a woman, opened the bill with a novel instrumental turn, the setting being that of a hunter's hut. A dream gives rise to the playing of various instruments. A duet wherein the man plays a coronet and the woman a French horn sent them off to a good hand.

Vincent O'Donnell, "The Kid McCor-ick," lived up to his billing and warbled s way into the affections of those out front. The youngster has a rather sweet voice, and, in addition to being a good comedian, is also a clever little showman. His routine is much on the same style as that used in the Gus Edwards act, his singing of Pagliacci meeting with salvos of applause, as did his rendition of popnumbers.

Erwin and Jane Connelly, in their comedy on laundry life, entitled "The Tale of a Shirt," went over to one of the hits of the bill. The male member of the team, as a rough and ready individual, scored laugh after laugh with his sand lot scored laugh after laugh with his sand lot expressions. His partner appears to advantage as a lonesome little laundry girl who bemoans the fact that all of her girl friends have "fellahs" and she has none. When the owner of a shirt which is left in the laundry goes to war, she sees the budding of a romance. When Connelly, as the owner, returns, she tells him of how she had told all of her friends that he was her "fellah." It appears that her romantic bubble is about to burst when the roughneck consents to escort her to romantic bubble is about to burst when the roughneck consents to escort her to Luna Park, so that she can show him off to her girl friends. The piece is replete with meaty lines and all of the business was handled so well that the team was forced to take four curtain calls. Senator F. Murphy got off slowly, but finished to a hearty hand and won laughs aplenty with his discussion on problems of the moment. His gags on present day

the moment. His gags on present day politics went fairly well, but the real laughs were occasioned when he started to air his views on the subway, the telephone, the high cost of living and other more pertinent problems. Probably there are no topics out of which a performer can get more laughs than the subway and the tele-

Kitty Doner, assisted by her sister Rose and her brother Ted, was well on the way to scoring the hit of the bill when she fell during one of her dances and frac-tured her arm. Although it was obvious that she was in great pain, she showed her pluck by smiling and saying that she could not continue. Ted then came on and announced that it was impossible to conclude the turn. The feeling of those out front was attested by the evation following her exhibition of gameness.

her exhibition of gameness.

The Misses Dennis, Ann, Cherry and Ruth are three likable girls who harmonize well. Their vocal efforts were enthusiastically received.

Harry Tighe and Edna Leedom forced a lot of laughs, and earned some more, going off to a solid hit. Tighe resorts to a lot of material that borders on the shady, but it seemed to meet with the approval of those in the upper regions. Miss Leedom, with her "nut" comedy, also added to the laughs.

Leedom, with her "nut" comedy, also added to the laughs.

The Four Marx Brothers won scattered laughs with their line of hokum and held them in to the close. Individual honors in the turn went to the chap who manipulates the harp, while one of the quartet also won favor.

J. Mc.

### ROYAL

Novelties that are pretty very rarely contain the punch necessary to put them over with vaudeville audiences. Ollie Young and April have a very neat novelty in their "Bubbleland" offering, and, with audience of more artistic taste than the kind generally found here, would please immensely. As it was, the act went over nicely for an opener. With the stunts

was somewhat of a surprise to find It was somewhat of a surprise to find Vinie Daly playing number two spot, and it was also somewhat of a handicap to her at the start. Later, we discovered that the reason Miss Daly was compelled to go on so early was because the Big City Four, scheduled to go on in this position, were late in appearing at the theatre. Miss Daly has improved her act one hundred fold over her offering of last season. Her voice seems more powerful and the Her voice seems more powerful and the extra dancing she does is sure-fire for ap-plause. For it is indeed startling to see a woman of her build doing not only ec-centric steps, but clog-dancing as well. And she does both capably. Adelaide Bell, with William Reinhart

at the piano, were slow in working up the audience. Reinhart, particularly, should do much better at this house, for he is a Bronx boy and generally well known in the neighborhood. Miss Bell he is a Bronx boy and generally well known in the neighborhood. Miss Bell features kicking, forward, backward and sideways. In this sort of work she is particularly good. Her opening dance needs speeding up, with some punch steps to it. Reinhart is a capable jazz pianist, but would do well to rearrange his first solo. Jed Dooley gave about the best performance we have ever caught him doing. He is rapidly finding out what that one thing that is missing is and supplying it. Perhaps one reason that the applause is

Perhaps one reason that the applause is not as strong as it should be at the close of the act, is that the turn runs too long. Yet, it does not bore one. But, it may be that if Dooley did a few minutes less, he would go better.

would go better.

Closing intermission was the best playlet in vaudeville today, and, perhaps, the best vaudeville has seen since Hobart Bosworth appeared in "The Sea Wolf." John B. Hymer's "Tom Walker in Dixie" contains that quality of pleasing one all the more every time it is seen. And it also proves that suggestive lines, or smut, are not essential for the success of every comedy playlet in vaudeville. There is not one bit of anything that is even distantly related to smut in the turn, and yet it is one that keeps the audience in constant laughter. The excellence of Hymer's charlaughter. laughter. The excellence of Hymer's character work needs no comment and the cast

acter work needs no comment and the castis very capable.

The Big City Four followed the Topics of the Day with a song repertoire that lasted entirely too long. The quartette harmonize well, but would get better effects if they sang fewer numbers.

Ernest Evans has a neat girl act of a somewhat different kind. There evidently is supposed to be a plot, judging from the arrangement of the numbers and some of the pantomime work done. The dancer, the pantomime work done. The dancer, Miss Gnaedinger, pleases, but would be liked even more if she didn't act all over the place, the way she did on Monday after-

the place, the way she did on Monday afternoon. Her drama, or whatever it was supposed to be, was entirely unnecessary.
Emily Clarke possesses a fairly good voice
and went over. The girl musicians also
Kramer and Boyle were the hit of the
show on this matinee. And it is all due
to the fact that both are clever performers, for, if they depended on their material to get over, they'd find it tough going. The gags are all old, such as the
one about "so did the other jackass."
The Marie Geni Trio closed to walk-outs,
but were nicely received by those who re-

but were nicely received by those who re-

Two seals billed as "Strassell's Animals" went through the usual routine of catching and balancing balls and, for a finish, played a set of horns. One played part of a and balancing balls and, for a linish, played a set of horns. One played part of a melody. Went well opening the show and left them good for the Amoras Sisters, who hit them just right. These versatile girls sing and dance, but it is the acrobatic work that counts the most, the one on the trapeze certainly being an artist. Act worked up well at the finish and took any number of bows to solid applause.

Bert and Betty Wheeler did the same act that has been reviewed in these col-

wet that has been reviewed in these col-umn many times, getting their points over well and registering strongly at the finish. Mme. Besson and Company played J. M. Barrie's "Half an Hour," to which the audience was apathetic until the finale, when a fair hand was given. See under "New Acts."

when a fair hand was given. See under "New Acts."

Clara Morton, with her personality, singing and dancing, made a hit and took several encores. While she was changing, a number of slides were shown on the drop entitled "Clara Morton's Dippygrams," which were short, terse and humorous sayings mostly relative to the "Blue" laws. The orchestra didn't segue into Miss Morton's second number as quickly as it should

ton's second number as quickly as it should and it was necessary for her to say in the wings, "I'm waiting for you."

For the last encore a song was sung about the proposed closing of everything on Sunday with a lot of good punch lines. It was a hit.

Morton and Glass followed in a clever act that was well received. The set in the basement is a novel idea and the songs, dances and dialogue, all that could be derired. Went very well closing the first Went very well closing the first

Subsequent to the intermission, the Four Mortons ran away with the applause honors of the bill. Laughs came fast and hearty once Sam got started, and frequent out-bursts of applause attested to the fact that Martha looked pretty and winsome and did an Irish jig cleverly. Joe seemed to be suffering from a cold. Clara and Paul came on for the finish and some of the lines of the old act of the Four Mortons were induced in. Ar enemble dence for were indulged in. An ensemble dance for a finish put them over very solid, being forced to take many bows to continued and

emphatic response.

William and Gordon Dooley, held over for the second week, have an offering the best portion of which by far is the Shakesperian scene between Queen Elizabeth, Sir Walter Raleigh and Lord Essex. This is especially well written and very funny, the players putting it across admirably for all

Some of the scenes, especially the one in the supposed Russian palace, seemed drawn out and too long, the interest being drawn out and too long, the interest being unsustained. The costumes are very pretty and well chosen, the scenery adequate and the work of Arthur Hartley, Helen Patterson and William Foran, as well as the pretty chorus, very effective and convincing. Perhaps the best individuai "bit" of work was done by Miss Patterson in a wonderful costume of gold and black. Her conception and rendition of the dance in which she carried the snake idea out very well was an artistic piece of work and fully deserved the commendation it received.

The running time of the act might be

mendation it received.

The running time of the act might be curtailed somewhat, which would be an advantage. The finish, with the "flash back" to the court room scene, lets the act down somewhat from an applause standpoint, even with the forced finish of bringing the whole company, including the chorus, on for a hurrah finish. Arthur Hartley should be mentioned, as he got as much out of the part as was possible.

The Girard Brothers, on at 5.30, hadn't much of a chance at that late hour, but made the most of it with their splendid gymnastic feats.

H. W. M.

# MAUDEVILLE

### HARRY PUCK

HARRY PUCK

Theatre—Audubon.
Style—Pianologue.
Time—Twelve minutes.
Setting—In one.

For the second time since he and his sister, Eva, split, Harry Puck is essaying a single.

This offering is very similar to that which Puck offered at the Alhambra Theatre last season. It consists of an opening song, a piano bit showing how "Il Trovatore" can be played in different ways, a dance, and musical imitations, playing the type of numbers that Eddie Leonard, Pat Rooney and "Frisco" would dance to.

The offering is fair. It surely isn't

"Frisco" would dance to.

The offering is fair. It surely isn't worthy of any one with Puck's personality and ability. There is no reason why, with the appearance he presents, Puck shouldn't be able to go out and do a single that would be a hit in number four spots on the big time, or, even in the second half of a hig time bill. This act. second half of a big time bill. however, is scarcely worthy of number

two spot.

Puck can do a better act. And, when a man can do better than he is doing, he has no one but himself to blame when he doesn't do it.

G. J. H.

### **GIRARD'S MONKEYS**

Theatre—Proctor's 23rd St.
Style—Animal Novelty.
Time—Nine Minutes.
Setting—Full Stage.

An acrobatic monkey heads a cast of four, not including the trainer, the other three of which are left rather undistinguished by the vastly superior work of the star, which accomplishes several difficult feats on the trapeze and rings.

There is a noticeable lack of arrangement in the presentation of the act that discounts its entertainment, value to a

ment in the presentation of the act that discounts its entertainment value to a considerable extent. Moreover, it should not be necessary to lead the apes through their stunts by the use of strings, which help the impression that the animals are being dragged through their paces.

The appearance of the act is also marred by the prosaic street clothes of Girard, who does not seem to realize the value of an imposing uniform, although he is well equipped with mustachios. which are of the highest importance, of course, in training monkeys. J. H. H.

### HARRINGTON & ROBINSON

Theatre—Crotona.

Style—Talk. songs, dancing.

Time—Twelve minutes.

Setting—In one.

This is the act formerly done by Har-

This is the act formerly done by Harrington and Mills. Robinson is a new straight man. The turn is no different than the average done by two colored men in number two spot.

Their talk consists, for the most part, of the usual threats and answers. The straight delivers a ballad fairly well and the comic does a "Poker" song with a Bert Williams pantomime for his solo. The pantomime was fairly well done.

The closing dance bit, with one doing eccentric and the other soft-shoe, is good enough to get the act over for them without the flashing of instruments for the purpose of jockeying applause. They

the purpose of jockeying applause. They don't play the things at any rate. At best, the act will do for the family houses only.

G. J. H.

### ALVIN AND ALVIN

Theatre—Crotona.

Style—Strong-man.
Time—Nine minutes.

Setting—In three.

Two men, in an acrobatic offering of the regulation type. The work consists mainly of strong-man and human balancing, with some head-to-head stunts. Will do for opening or closing continue.

G. J. H.

### **NEW ACTS AND REAPPEARANCES**

### FRANCIS AND CAMERON

Theatre-Harlem Opera House.

Theatre—Harlem Opera House.

Style—Comedy.

Time—Fifteen minutes.

Setting—Three.

An offering which entails a great deal of asinine hokum and slap-stick and, at times, borders on the vulgar, is that which Frances and Cameron introduced at this theatre last week. The setting depicts the interior of a living room, with a wife expectantly awaiting the arrival of her illuminated husband. She is fondly caressing a rolling pin and. She is fondly caressing a rolling pin and, while she is telling the audience of how she is going to greet him, the illuminated

she is going to greet him, the illuminated one sneaks in and uses a table as a dugout. A sneeze gives him away and he is dragged out into the open.

When he starts to declare himself, the wife replies by saying that she will show him who is the boss of the menage. She requests that he get down on his knees and apologize for his condition. He snickers and "abshutly" refuses. While he is attempting to maintain his equilibrium, the wife fetches a long horse-whip, which she proceeds to wrap around his

rium, the wife fetches a long horse-whip, which she proceeds to wrap around his mid-section. After several snaps of the whip he gets down on both knees. Then he proceeds, at her command, to bark like a dog, give an impression of a rooster, say uncle and do numerous other stunts for the edification of the audience. The lesson at an end, friend wife leaves the room, returning shortly afterwards all prepared for a shopping tour. Meanwhile, the husband has procured possession of the cow-hide persuader and turns the tables, making her get down on her knees, cackle like a hen and perform various other stunts while he plays the Simon Legree role.

various other stunts while he plays the Simon Legree role.

Eventually she dodges behind a screen and a pair of legs are seen to protrude over its top. When he yanks away the screen, the wife is revealed holding the artificial extremities over her head. The man portrayed the role of an inebriate in a convincing manner while the woman also did her bit well, but, in the opinion of the writer, the material has no excuse for being foisted upon the public.

G. J. H.

### JAPANESE REVUE

Theatre—City.
Style—Revue.
Time—Twenty Minutes.
Setting—Full.

Setting—Full.

A most pleasing, entertaining and colorful act is the "Japanese Revue," offered by an octette of young women, practically all of whom combine good looks with an ability to sing and dance. The act is exceptionally well staged, the settings being beautifully effective. At the rise of the curtain, a full stage set is revealed with a huge frame in the rear. A quartet of girls, garbed as Japanese maidens and carrying parasols, sing an introductory number, the substance of which refers to the four seasons, Winter, Spring, Summer and Autumn. As each season is mentioned, a girl in appropriate dress appears in the huge frame.

a girl in appropriate dress appears in the huge frame.

A little solo dancer follows in a specialty number, in which she is capably assisted by the quartet of Japanese maidens. One of the other girls then offers a singing number. Her voice is sweet and her personality magnetic with the result that she went over to an emphatic hand. A most novel bit is introduced with a Japanese lullaby, two of the girls being shown in shadow-graph taking tea in a bamboo pagoda. The piece maintains interest throughout, never lags and the vocal numbers are all selected in good taste.

J. Mc.

### CORRINE AND WILLIAMS

Theatre-Proctor's 23rd St. Style—Sketch.

Time—Twelve minutes.

Setting—Three.

Five and twenty years ago or more, Fillson and Errol played a sketch under the billing of "The Handicap" sometimes called "Mabel B."

In one form or another, we have seen bits of this act, situations and the idea employed by countless other vehicles. But the writer has not seen it in its original form until the above act was

In the days when "Mabel B" was supposed to have run, the days of "Maude S" and "Nelly Bly," the idea was new and had a definite value. The pace is a ittle faster now, during the reign of "Man O' War" and "Sir Barton" and, while Corinne and Williams play the material well, it is doubtful whether the situations, which are at this time hackneyed, will prove of definite humorous

situations, which are at this time hackneyed, will prove of definite humorous value in the better houses.

At this theatre they laughed, but all chance that might have been had at getting over was spoiled by the carelessness of the stage hands in working the various bells and the lack of attention to detail that was responsible for the gun failing to go off, which spoiled the subsequent dialogue. Tony Williams is an old timer and probably has heard of "doubling the shot off stage," so that, in the event of a contretemps, the audience will not laugh, as they invariably do when the shot, which is supposed to kill or scare someone, fails to be heard.

Insufficient time elapses from the time the stage is left to bet on the horse, and the return, with the line, "the poolrooms were all closed." One could scarcely get out of the front door, much less make even a next door pool-room and return.

The business of the telegrams at the entrances is faky, and one showed the

and return.

The business of the telegrams at the entrances is faky, and one showed the flap open when it should have been sealed, as the girl's line is relative to the opening of the message. Attention to these details would be an improvement and the act may interest over the medium houses.

H. W. M.

### **IRVING AND BANKS**

Theatre—Proctor's 58th St.
Style—Female Impersonators.
Time—Sixteen Minutes.

Time—Sixteen Minutes.

Setting—One.

Irving and Banks, two female impersonators, one of whom gives a rather artistic impression of the female of the species while the other's portrayal of a woman role is more or less of a burlesque, were well received at this house.

The two open before a special, pretty velvet drop in one, the artistic one being the first to enter. From out front his impersonation is very realistic, he being gowned in a most fastidious fashion and having a good soprano voice. During his introductory number, the second one enters. The latter won laugh after laugh through the medium of his narrow and tall form. At this point, some repartee, most of which bordered on the suggestive, fell flat and deserved to.

The more artistic one then rendered a singing number in good style and received a vociferous hand, after which he doffed his wig, the resultant murmurs of surprise being sufficient evidence of the effect of his impersonation. The second chap follows with a comedy song and some eccentric steps, a clinging gown being a great factor in producing laughs.

J. Mc. The more artistic one then rendered a

### **EVA TANGUAY**

Theatre—Coliseum.
Style—Eccentric comedienne.
Time—Eighteen minutes. Setting-One.

In a wonderful costume that was at once outre and bizarre, Eva Tanguay made her appearance and received a rous-

made her appearance and received a rousing reception.

The first number of the new act was "I'll Get Famous Yet," which was sung one and one. The punch line used in her former song, "You Can't Lose Me," was utilized, but did not seem to register as strongly as it should. In fact, the number was weak and, in addition, the orchestration seemed badly arranged and did not "fill."

Subsequent to Miss Tanguay's exit a

Subsequent to Miss Tanguay's exit, a harmonica solo was put over by a young fellow from the orchestra pit in a "spot." A hand was received and he then announced an imitation of a railroad train running over some dogs. The second number seemed unnecessary for, while the first was a little pleasing novelty flash, the second simply dragged out the wait while Miss Tanguay was changing. In a creation of gold and vari-colored long feathers, which was a marvel of effectiveness, an auto song was offered by Miss Tanguay, with the story of an auto ride and the concluding line, "I Had to Walk Back Home," the idea embraced being neither new nor novel and the number not lyrically strong enough

the number not lyrically strong enough for Miss Tanguay. The one verse and one chorus sung produced no "punch."

A dance was next done on the stage by a "plant" from the orchestra pit and registered, especially with the "scissors step" and the Russian acrobatic twists.

In still another marvel of the mo-diste's art, it being of silver and black, with white tights, "Just a Little Love, a Little Kiss, Will Make a New Man Out of You," was well put over. It was a much better song, both lyrically and musically, than those previously at-

tempted.

We next sat through a lot of noise emanating from the orchestra pit, while a quantity of so-called "jazz" was demonstrated by a screeching clarinet, followed by an uninteresting array of sounds from an instrument of percussion that was never intended for a solo. The playing of "traps" did not alleviate the stress nor the monotony of the drummed din

Miss Tanguay's best number seemed be "I Want to Be Your Peter Pan," which carried a good idea, although not worked out as well as it might have been. The lyric invites the audience to wave back at Miss Tanguay when she waves at them and was remindful of her former "Hello Eva" number.

former "Hello Eva" number.

A request was made to wave hand-kerchiefs and although some were seen, others evidently didn't have any to wave. But this is a chance that the singer of the lyric must take.

Her justly famous "I Don't Care" went for its usual hit, although Miss Tanguay's method is somewhat altered since she first sang it in "The Sambo Girl." After continued applause, a speech was made which acquainted the audience with the fact that the act was but three days old, that it was to be protected, that when a return engagement was played all new material would be used and that Miss Tanguay had been advised that she was booked for a return date soon.

advised that she was booked for a return date soon.

This act of Miss Tanguay's is out of the general routine of her former offerings and is the result of trying to offer something out of the beaten path but seems to fall short of the desired effect. This is no doubt due to the lyric weakness of her new numbers, and the noisy efforts of her orchestra "plants," which detracts from the class of the offering, although one harmonica solo would prove effective as a novelty.

H. W. M.

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Hoagland, Carlton,
(Playhouse, W. 48th St., N. Y. C.)
Hockey, Milton,
145 W. 45th St., N. Y. C....5105 Bryant
Hodgdon, Sam'l (See Keith Booking Exch.) Hodgeon, Sain T (See Land College Coll Hopkins, Frank, 1441 Broadway, N. Y. C......4797 Bryant Hope, Frank X (See Geo. M. Cohan) Horne's Stock Companies,
c/o U. S. Litho. Co., Cincinnati, O.
Horwitz. Arthur,
1493 Broadway, N. Y. C......558 Bryant
Howe, Lyman H.,
175 W. River St., Wilkes-Barre, Pa.
Howe, Sam, owe, Sam, 01 7th Ave., N. Y. C......1215 Bryant ffman, J. C. (See Shubert Offices) Hughes, Gene, Palace Thea. Bldg., N. Y. C...8698 Bryant Hurtig & Seamon, Hurtig, Joe, Hurtig, Lou, Strand Thea. Bldg., N. Y. C....323 Bryant Strand Thea. Bldg., N. Y. C. ... 323 Bryant
Hyde & Behman Co.,
Aeolian Bldg., N. Y. C. ... 2540 Vanderbilt
Hyman, John H.,
Putnam Bldg., N. Y. C. ... 9496 Bryant
Hymer, John B.,
114 W. 39th St., N. Y. C. ... 405 Fitz Roy
Hynicka, Rud. K.,
(See Columbia Amuse. Co.)
Interstate Amusement Co.,
1564 Broadway, N. Y. C. ... 4790 Bryant
Irons & Clamage,
701 7th Ave, N. Y. C. ... 8133 Bryant
Irwin, Fred (See Gus. Hill's Office)
Isman, Felix, Isman, Felix, 501 5th Ave., N. Y. C....2250 Murray Hill I. V. T. A., Ltd., Putnam Bldg., N. Y. C.....7660 Bryant Jackel, John C., Strand Thea. Bldg., N. Y. C....186 Bryant Jacobs, Henry C. (See Jacobs & Jermon) Jermon, John G. (See Jacobs & Jermon)

Jermon, Rush.
Columbia Thea. Bidg., N. Y. C... 7871 Bryant

Jewish Publicity Service.
1402 Broadway, N. Y. C... 3480 Fitz Roy

Johnston, R. E.,
1451 Broadway, N. Y. C... 608 Bryant

Jones, Frank (See Keith Booking Exch.)

Jordan, Walter C. (See Sanger & Jordan)

Kaufman & Hyde.

Bway Thea. Bidg., N. Y. C... 4120 Bryant

Kaufman, I.,

Bway Thea. Bidg., N. Y. C... 4120 Bryant

Kauser, Alice,
1400 Broadway, N. Y. C... 5860 Fitz Roy

Keating, Wm. E. J. (Clubs).

4141 3rd Ave., N. Y. C... 419 Tremont

Keefe, Walter (See Alex. Pantages Office)

Keeney, Frank,
1493 Broadway, N. Y. C... 8378 Bryant 

Keith, B. F., Estate Keith, A. Paul, Estate (See Keith Bkg. Ex.) Keith, B. F., Estate
Keith, A. Paul, Estate
Keith, A. Paul, Estate
Keller, Edward S.,
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Kellie, Edd., Amusement Ex.,
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King, Carl,
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Kingsley, Walter J. (See Palace Theatre)
Kiraly, Victor (See Flo Ziegfeld Office)
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Klark-Urban Co.,
4 Waverly Place Melrose, Mass.
Klaw & Erlanger,
New Amsterdam Thea. Bldg., 1946 Bryant
Klaw, Marc,
1451 Broadway, N. Y. C.....416 Bryant
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Strand Thea. Bldg., N. Y. C...8096 Bryant
Koster, Harry,
Columbia Theatre Bldg., N. Y. C.
Kraus, David,
Kraus, Lee (See Arth. Horwitz) Kraus, Lee (See Arth. Horwitz) Kraus, Samuel.
Olympic Thea., N. Y. C....1260 Stuyvesant Kugel, Lee, 220 W. 42d St., N. Y. C......86 Bryant Lambert, Richard, 206 W. 46th St., N. Y. C.....233 Bryant Lambert, Richard,
206 W. 46th St., N. Y. C.....233 Bryant
La Mar and Moore,
1493 Broadway, N. Y. C....5639 Bryant
La Mont, Bert,
1493 Broadway, N. Y. C....3989 Bryant
Landau, Max,
Putnam Bidg., N. Y. C.....5682 Bryant
Larvett, Jules,
1547 Broadway, N. Y. C....4818 Bryant
Lasky, Jesse L.,
485 5th Ave., N. Y. C....8500 Murray Hill
La Vardo Vaudeville Ex.,
Apollo Thea. Bidg., Grand Rapids, Mich.
Leichter, A. I.,
1493 Broadway, N. Y. C....2398 Fitz Roy
Leighton, Victor,
(See Klaw & Erlanger Office)
LeMaire, Rufus R.,
1493 Broadway, N. Y. C....0841 Bryant
Leo, Joe,
1493 Broadway, N. Y. C....5316 Bryant Leo, Joe, 1493 Broadway, N. Y. C. . . . 5316 Bryant Leslle, Lew, 145 W. 45th St., N. Y. C. . . . . 2644 Bryant Leslle, Saul, 145 W. 45th St., N. Y. C. . . . . . . . . . . . 2644 Bryant Levy, Mark, Levy, Joe, 1493 Brqadway, N. Y. C.....8812 Bryant Lewis & Gordon, Times Bldg., N. Y. C.....2397 Bryant Lewis, Jack, Lewis, Al., Lewis, Milton (See Lewis & Gordon) Long, Wm. H., 2559 Broadway, N. Y. C....800 Riverside Lothrop, Carl (See Keith Booking Exch.) 140 W. 45th St., Y. C. ..... 5501 Bryant Madison, James, 1493 Broadway, N. Y. C. ..... 4708 Bryant Mackinson, Al., 1125 Grand Ave., Kansas City, Mo. Mcgregor, E. J., 214 W. 42d St., N. Y. C. ..... 1188 Bryant Mallon, Ben (See Shubert Office) Maloney, J. J. (See Keith Booking Exch.) Mandel, Jack, 1493 Broadway, N. Y. C. .... 2802 Bryant Mann, Joe, 1662 Broadway, N. Y. C. ..... 5982 Circle Manwaring, W. E. (Gene Hughes Office) Manhattan Booking Exch., 8096 Bryant

Massell, Sam, Healy Bldg., Atlanta, Ga. Massen, Louis (See David Belasco) Melville, Frank, Inc., 220 W. 42d St., N. Y. C...... 3995 Bryant Merrill, Blanche, Astor Thea. Bldg., N, Y. C. Mercedes, Inc., 1493 Broadway, N. Y. C......5147 Bryant Metropolitan Musical Bureau, Aeolian Hall......1746 Vanderbilt Meyerhoff, Henry, 701 7th Ave., N. Y. C......1425 Bryant Miller, Frank O., Manhattan O. H., N. Y. C. 2110 Longacre Miller, Gilbert (See Henry Miller Co.) Miller, Henry, 124 W. 43d St., N. Y. C......7410 Bryant Miller & Draper, 1476 Broadway, N. Y. C.....7835 Bryant Miller, John W., 1402 Broadway, N. Y. C....5255 Fitz Roy Miller, John W.,

1402 Broadway, N. Y. C... 5255 Fitz Roy
Miner, George,
Miner's, Bronx, N. Y.
Miner, Tom W.,
Miner's Empire, Newark, N. J.
Miner's Empire, Newark, N. J.
Miner's Estate,

1402 Broadway, N. Y. C... 6478 Fitz Roy
Minelli Bros.' Enterp.,
Delaware, O.
Mitchell, Theodore,

1476 Broadway, N. Y. C... 5293 Bryant
Mittenthal, Aubrey,

114 W. 39th St., N. Y. C... 6319 Fitz Roy
Mittenthal, Harry,

114 W. 39th St., N. Y. C... 6319 Fitz Roy
Mittenthal Bros.,

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Munroe, Mark.

1493 Broadway, N. Y. C... 1970 Bryant
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Mooser, George,

217 W. 45th St., N. Y. C... 9060 Bryant Mooser, George, 217 W. 45th St., N. Y. C......9060 Bryant Moran, John T. (See Pat. Casey) Moran, John T. (See Pat. Casey)

Morosco, Leslie,
Galety Thea. Bldg., N. Y. C..8236 Bryant

Morosco, Oliver,
Morosco Thea., N. Y. C......9060 Bryant

Morris & Feil,
Strand Trea. Bldg., N. Y. C..2770 Bryant

Morris, Wm.,
1493 Broadway, N. Y. C.....9696 Bryant

Morris, Hugo (See Morris & Feil)

Morris, Joseph,
Columbia Thea. Bldg., N. Y. C..3866 Bryant

Moss, Benj. S. (See Keith Booking Exch.)

Moss, Harry, Moss, Harry, 1547 Broadway, N. Y. C.....9439 Bryant Moss & Brill, Murry, Jules (See Shubert Offices) North, Meyer B. 1493 Broadway, N. Y. C.....5140 Bryant 

Oviatt, Wm. (See Joe Weber)
Owens, Ray C. (See C. H. Miles)
Packard, Jay, Dramatic Agency,
Packard Theat'l Ex.,
Packard, C. H.,
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Page, Will A. (See Comstock & Geat)
Pantages' Circuit,
1482 Broadway...........7976 Bryant Pearson, Arthur, 229 W. 42d St., N. Y. C.....7220 Bryant Peck, Geo. (See Amer. Burlesque Circuit) Peck, Geo. (See Amer. Burlesque Circuit)
Peebles, Jno. C.,
Palace Thea. Bldg., N. Y. C...4720 Bryant
Pemberton-Brock.
Fulton Thea. Bldg., N. Y. C...2600 Bryant
People's Vaudeville Co.,
1493 Broadway, N. Y. C....2900 Bryant
Philipp, Adolf.
11 E. 14th St., N. Y. C....6787 Stuyvesant
Philipp. Paul Philipp, Paul.
11 E. 14th St., N. Y. C....6787 Stuyvesant
Pincus, Harry,
1498 Broadway, N. Y. C.....62 Bryant
Pincus, Louis,
Times Bldg., N. Y. C......419 Bryant
Pitou. A... Pitou, A., 214 W. 42d St., N. Y. C......5990 Bryant Pitt, Geo. H., Attract, Williamsport, O. Pitrot, Richard, 229 W. 42d St., N. Y. C.....7220 Bryant Disman Ren. And the state of t

# MELODY

## 1920 MUSIC YEAR WILL BE LONG REMEMBERED

Never in History of Business Have So Many Changes Occurred-Entire Industry Reconstructed Following Failures—Business Changes-Music Men Optimistic

The year 1920 rapidly drawing to a close will be long remembered by all music men. Writers, publishers, mechanical reproducing concerns, dealers, in fact everyone connected even remotely with the industry, has cause to look back over the past twelve months with feelings of mingled doubt and wonder. Among the many trades, businesses and professions of the country, there can hardly be found one which has gone through the many troubles, changes and business up-sets which hve occurred in the publishing and selling of songs.

which hve occurred in the publishing and selling of songs.

The year 1919 was a wonderfully prosperous one for the music men. It is doubtful if ever in the history of the business a greater degree of prosperity was felt. Hits followed each other in rapid succession and the song buying public seemingly without hesitation, bought everything published. Market price made little difference, a thirty-cent song sold as rapidly as a ten-cent one, and there seemed to be no end to the number of copies which could be sold.

Production prices mounted rapidly, but this caused little comment due to the fact that the enormous sale of popular songs easily took care of that end of the busi-ness, especially as the publisher found that the public would willingly pay thirty cents for a number.

This almost automatically took the hig

cents for a number.

This almost automatically took the big song hits out of the ten cent stores and changed the retail situation of the music business completely. The Woolworth syndicate, which could, during the days it handled the majority of song hits, dispose of millions of copies of music annually, soon found itself without the big hits on their counters and its business naturally took a big slump.

The big sale of popular songs in the higher priced stores and in the regular dealers' stores continued so great that little attention was paid to the loss of the Wiolworth business. Early in March, however, the music men woke up to the fact that for some unaccountable reason, sales were dropping off and from that

fact that for some unaccountable reason, sales were dropping off and from that time on the business continued to slump. One of the worst summers in the history of music publishing was experienced and publishers and writers who looked forward to a big resumption in the fall were disappointed. The business continued to be poor and barring spasmodic spurts, has continued until now. The Woolworths', poor and barring spasmodic spurts, has continued until now. The Woolworths', who steadfastly refused during the days of constantly mounting production prices, to raise their retail price will not recede from their position. This stand has cost the big syndicate a fortune, but its heads declare that they will make no change in their policy, but are waiting for the time to come when music men will again be able to sell them their hits at the old price. In spite of dullness of business, there seems no hope of this, for the printing and publishing businesses are in such condition that no reduction in production costs can be looked for for many months.

The music men also are not particularly friendly with the big ten-cent syndicates and openly state that even in the old days when music could be produced and sold cheaply, the big syndicate did not co-operate with the publishers, but rather used music as a bait to draw customers into the stores, exploited cheap and unknown numbers rather than working in harmony

numbers rather than working in harmony with the big publishers who were spending fortunes in making hits. Greatly as this change affected the busi-

ness, other troubles arose in rapid succession. The royalties from the mechanical reproducing concerns, always a big item, fell off, one of the biggest jobbers in the country died owing music men a fortune and left his business in such condition that the time of clearing up its indebtedness is most uncertain.

and left his business in such condition that the time of clearing up its indebtedness is most uncertain.

Following this, another big jobbing house, also owing the music men large sums, went into bankruptcy and this was followed by the appointment of a receiver for a phonograph company.

These are a few of the outstanding trooubles which have beset the publishers during the past few months, but in spite of their size and importance, the big thing which is troubling the music men at present, is the fixing of a price at which they can sell their merchandise. Ten cents is out of the question, they say thirty or thirty-five cents for a popular number is doubtless too much and to find some intermediate price at which songs can be retailed is the main topic of conversation among the music men.

In spite of the fact that publishers, as a rule, have not borne a high reputation as business men, to their credit, it must be said, that they have proven wonders in meeting the changing conditions.

### PLAZA OFFER REJECTED

An offer of settlement was made last week by the bankrupt Plaza Music Co. to music publisher creditors. The jobbing house made an offer of thirty cents on the dollar, fifteen to be paid immediately upon acceptance of the offer and the balance in twelve months. The offer was not accepted by the music publishers, a number of whom stated that they believed that the jobbing house's assets are sufficiently large to warrant a much larger

### FEIST HAS FOUR SUCCESSES

In "Grieving For You," "I Never Knew,"
"Feather Your Nest," and "Honolulu
Eyes," Leo Feist has three new songs which are being widely featured by vaude-ville singers and orchestras.

They are all big sellers and look like sure fire successes for the new year.

### JOE. MITTENTHAL TO MARRY

Joe. Mittenthal, of the Broadway Music Corp., is to be married in the near future. Mittenthal made the announcement recently, but did not state the time when the marriage is to occur.

### MEYERS OUT OF REMICK'S

George Meyers, who for the past year has been on the writing staff of Jerome H. Remick & Co., severed his connection with the firm last week.

Meyers is contemplating going into the publishing business for himself.

BORNSTEIN IN CHICAGO

Ben Bornstein, of the Harry Von Tilzer
Co. is spending the week in Chicago.

**EDYTHE BAKER** 

wishes all her friends a very Merry Christmas and Happy New Year. Miss Baker, who has been a sensation on the Ziegfeld Roof with the "Midnight Frolic" for the past seven months, has just been signed for forty weeks more there, so great has been her success.

### STERN AND MARKS DISSOLVE

STERN AND MARKS DISSOLVE
The music publishing firm of Jos. W.
Stern & Co., composed of Joseph W. Stern
and Edward B. Marks, was dissolved on
Wednesday of last week. Edward B.
Marks took over the interest of his former
partner and in future the business will be
conducted under the name of the Edward
Marks Music Publishing Co.

conducted under the name of the Edward Marks Music Publishing Co.

The publishing firm of Jos. W. Stern & Co. was started over a quarter of a century ago, when both partners were little more than boys and the firm is one of the oldest popular publishing houses in the entire country.

To be exact, Jos. W. Stern & Co. began business in February, 1894, and was successful from the start. The first number published was called "The Little Lost Child," the lyrics of which were by Mr. Marks, while Mr. Stern supplied the music. The song soon became a country-wide hit and started the young firm on the road to success and prosperity. The "Lost Child" hit was followed by George Rosey's "Honeymoon" march and shortly afterwards, Maude Nugent's big hit, "Rosey O'Grady," made its appearance.

Braisted and Carter, two unknown writ-

Maude Nugent's big hit, "Rosey O'Grady," made its appearance.

Braisted and Carter, two unknown writers, sent in a manuscript of a song called, "She Was Bred In Old Kentucky," and this became a hit almost from the moment it was first sung in public. The same writers also wrote "The Girl I Loved In Sunny Tennessee," and this number was added to the list of Stern & Co.'s hits.

"My Mother Was a Lady," another song by Stern and Marks, made its apearance in the early days of the firm and this also was successful. From that time on Stern & Co.'s catalogue grew rapidly and now includes almost every type of musical composition from the popular numbers to high class, operatic scores, teaching pieces, books, etc.

books, etc.

Mr. Stern made no announcement as to his future business plans beyond stating that he still retains the "Stern" business name, which may mean that he intends to re-enter the music publishing business.

### MILLS SCORES BIG SUCCESS

Jack Mills, one of the youngest music publishers in the business, has in the comparatively short space of time he has been in the music line scored a big success.

Mills was formerly connected with several of the big publishing houses and entered the business with bright prospects. Shortly after he started for himself, however, the industry met with a dozen or more reverses, all of which are too familiar with the music men to need mentioning here. In spite of all this Mills has gone steadily onward and has built up a busisteadily onward and has built up a business which would have been a credit to a far older and more experienced man.

In spite of the slump in music sales and mechanicals Mills has in "Cuban Moon" and "Sweet Mamma," two genuine hits in addition to several other songs which are pushing them closely for first position.

### PLAZA PLANS TO REORGANIZE

Plans for the reorganization of the Plaza Music Co. are now under way and in the meantime the business is being conducted

meantime the business is being conducted by the receivers.

The Plaza business was for years a big and prosperous one, but outside business ventures, the backing of music publishers, etc., cut so deeply into its assets that it could not meet its obligations.

### BROWN OUT OF ROSSITER'S

James Brown, formerly manager of the New York office of Will Rossiter, has re-signed and will in the future devote his time to the management of the various vaudeville acts owned and managed by

### HENNING RELEASES NEW ONE

"Some Day You'll Want My Love" is the title of a new fox trot ballad just released by Bernard L. Henning & Co.

unded in 1853 by Frank Que Published by the CLIPPER CORPORATION

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1604 Broadway, New York
Telephone Bryant, 6117-6118
WALTER VAUGHAN, EDITOR PAUL C. SWEINHART, MANAGING EDITOR

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### ABOUT GERMAN PLAYS

It's about time the opponents of things of German origin came to their senses and stopped interfering with the production of Teutonic plays and opera in this country. We have never been able to understand what art has to do with a prejudice against

a nation.

For example, let us say that, during the war, some German scientist discovered a positive cure for cancer. Would the opponents of things Teutonic in this country have been justified in objecting to adoption of the cure here on the ground that we were at war with Germany? The answer to which is certainly not to which is, certainly not.

Now, the reason for keeping German art Now, the reason for keeping German art out of this country is a foolish one, because civilization flourishes and thrives on the best things people do and create rather than the worst and everybody knows that most wars are the result of civilization acting at its worst. Therefore, it behooves us to disseminate widely the things that tend to imbue people with a finer realization of life and its purport. Art has that tendency, even though it may not always be successful.

The best proof that art softens the

The best proof that art softens the heart and makes for some sort of humanizing results, is the fact that the government tabooed things artistic from countries with which we were at war during the while it raged. It was not desirable that we should learn to love our enemies during the war. That might have hindered our the war. That might have hindered our winning of it. Which is good strategy during war times. But to continue it after the war has been won approximates the torture of a felon, let us say, for a protracted period after he has been subdued and perhaps brought to realize that his attempt at wrongdoing was palpably wicked. So it is with approval that we note the action last week of the New York State Department of the American Legion, which officially decided not to interfere with the proposed presentation of German opera at

omcially decided not to interfere with the proposed presentation of German opera at the Manhattan Opera House. Undoubtedly the various chapters of this patriotic organization throughout the country will adopt the sane policy from time to time, until we may expect to find the national

committee finally adopting the same course.

Germany has caused us untold grief. But it seems to us that some of her best music, literature and art can help to assuage the grief that we have suffered.

# Taming Ol' Man Grouch

THE only time an artist involuntarily shuddered when inspecting his newly-obtained route sheet for a certain western tour, was when his eye rested upon the name of a town between Chicago and San Francisco, which, for very good rea-sons, it is best not to mention any more in view of something that has happened to change the situation.

was one of those towns with a single It was one of those towns with a single vaudeville theatre owned by a local "showman" and used by the circuit under a booking arrangement to break a long jump. Many an artist, after playing it, wished that it had been in his power to have taken a layoff and stood the heavy railroad fare in preference to putting up with the conditions he found there.

The proprietor, manager and monarch, of this emporium of amusement and grief, had a name, but nobody in show business bothered with it. To actor-folk, he was "Ol' Man Grouch" and, as such, he was known from coast to coast and back again.

For years he had been the bane of existe of every performer who came his way, was a splendid example of that rapidly diminishing, in fact almost extinct, type of managerial ogre who believed that every actor was sliding through life with plenty of soap on the skids and daily violating of soap on the skids and daily violating the statutes covering the offense of obtaining money under false pretenses. He figured that every artist was a rough-neck, a brainless wonder, a poor simp and anything but a human being. And, as far as going back stage on get-away night and handing them their salaries, to him that would have been sinking to the lowest depths of depravity.

Long after the Great Change had come about in vaudeville, a year or two after the co-operative Golden Rule system had become universally effective, Ol' Man Grouch still held to his lifelong opinion of everybody whose work took them back of the footlights. Artists didn't even take of the footlights. Artists didn't even take the trouble any more to report him to the officials of their organization. And, as for the managers' association, they had given him up as a hopeless case and were praying that, by some turn of fate, the theatre would either burn down or someone also would get hold of it. Overtures for else would get hold of it. Overtures for the purchase or lease of the property fell on deaf ears. It wasn't so much the money it made that caused Ol' Man Grouch to hold on to the theatre, as it was his ob-session for torturing actors. Of course, there were some reforms he had to fall in line with in order to get shows at all. But, at that, every time an artist saw his name signed to a "play or pay" contract, he uttered oaths and felt that, as far as this particular stand was concerned, it had better be "Stay and Pray."

Of course, there were many who, having heard in advance of the Ol' Man's reputation, arrived in his town, determined to tell him where and when to "get off at." But the Ol' Man must have had a lot of intuition, for invariably, upon these occasions, he would stay away from the theatre during the engagement of these embryonic lion-tamers.

It is not altogether strange that a It is not altogether strange that a woman should prove to be his conqueror. Had anyone told Graycia Lucerne that to her had been delegated the task of making a good-fellow out of the Terror of the West, she would have laughed at them in disdain. For Graycia had played the bouse twice before, and she KNEW what it meant. The idea came to her on the train enroute to Grouchville.

"Just my luck" she disconsolately ob-

"Just my luck," she disconsolately observed, for the benefit of her fellow-members on Road Show No. 151. "Last Christmas they had us down in one of those impossible Texas oil towns, where we had to sleep in the dressing rooms. But even that was heaven in comparison to the burg we're now headed for."

"Cheer up! Maybe Old Grouch has seen the light, a lot of tough ones have had

seen the light, a lot of tough ones have had a change of heart since the good work started," encouraged one of the acrobats. "No chance," retorted Graycia, "It's a

gloomy Christmas we're headed for, and no mistake."

She then lapsed into a reverie that lasted for several minutes. Graycia was doing a lot of thinking.

"I've got it," she fairly shouted to her other and sister sufferers, all of a sudn. They glanced up inquiringly.

"I'm going to make a believer out of I' Man Grouch," she announced with an

air of finality. Of course she got what is known in the crnacular as the "raz."

Upon arrival in Grouchville, Graycia

lost no time in getting settled in her room at the only hotel in town, a hotel, by the way, which, rumor had it, shoved up the rates another \$1 a day per person on actors and split the difference with Ol' Man

Then, quietly, she sneaked out of the

Then, quietly, she sneaked out of the place. She was busy for three hours before rehearsal. She called at several stores and at a number of residences. She was a very industrious and determined person.

After rehearsal, she asked all the performers to meet her in her room at the botal. When they had assembled there she

formers to meet her in her room to hotel. When they had assembled there, she

hotel. When they had spoke:

"Are you folks willing to give \$5 apiece to make this a regular date for vaudeville artists?" she asked. "If you are, give me your money and I'll guarantee to make Ol' Man Grouch a dispenser of sunshine within twenty-four hours, or I'll give you back your money. Don't ask me any questions, but if you're willing to take a chance and do that much for your profession, hand over the do-re-mi."

Everyone "kicked in."

The next day was Christmas. Of course,

Everyone "kicked in."
The next day was Christmas. The next day was Christmas. Of course, there was no Christmas cheer at the the-atre. Ol' Man Grouch was about the only manager in the country that year who didn't at least provide a dinner after the show. The rest of the troupe noticed that Graycia made a hasty exit immediately after the matinee. She did not show up at the hetel for divers and harmly get to the the hotel for dinner and barely got to the theatre in time for the night show. She was strung up to a highly nervous state and tried in vain to act normal.

Just before the opening act went on, the property man came downstairs to the dressing rooms and shouted:

"The Ol' Man said to tell you he is giving a feed for you at the hotel right after the show tonight."

An earthquake or a bomb could not have

An earthquake or a bomb could not have

created greater consternation. There was much discussion and Graycia was plainly gratified. But all she said was:

"It's working."

When they got to the hotel, they found

When they got to the hotel, they found a real Christmas tree on the centre of a big table, heaped with presents for everyone and with food. And, strangest of all, Ol' Man Grouch himself was there, actually smiling and shaking hands with them all. When everyone had been seated, he arose. "I want to wish you all a Merry Christmas," he said, somewhat falteringly, but as though he meant it. "I can never tell you people how you surprised me when I went home and found the big tree you had sent and the presents you had provided for the kids. My two girls and my little boy told me they had never had such a Christmas in their lives. And when I learned that kids. My two girls and my little boy told me they had never had such a Christmas in their lives. And when I learned that you act—artists had done it, without even knowing me personally, I don't mind telling you it brought a lump into my throat that I am still trying to swallow. This Christmas dinner is going to be an annual event and I'm going to try and be a whole lot better to artists after this. I certainly thank you from the bottom of my heart."

In ten minutes they had him laughing at his own jokes as well as theirs. The transformation was complete.

"How did I do it?" responded Graycia when the "gang" surrounded her up-stairs in her room, afterwards. "I figured it out that he must have a soft spot somewhere, and I knew if it was anything, it would be his family. Soon as I got into town, I

his family. Soon as I got into town, I went around getting information. I found he had a really wonderful wife and three (Continued on page 29)

### Rialto Rattles

### WE'LL WAGER

As a safe bet, more than one on January 1, when hitting the old Corona, will write 1920.

When the others are long, long forgotten, When Oblivion shrouds Mem'ry's ken, It is then those who give, forever will live Deep in the hearts of men.

H. W. M.

### FREE MAKE UP

With the fires in Cork, there comes the report that a startlingly large number of blackface comedians have lately made their appearance in Ireland.

### THEATRICAL JOKE NO. 1

Question-Why are the members of a certain club like the frying pans in a

The Answer-They're both Friars.

### THERE ARE MORE WAYS THAN ONE

A round of the agent's offices in the near future will disclose many boxes of cigars as a camouflage for other things and no doubt many other things camouflaged as

### SPEAKING OF IMPERSONATIONS

Maybe Eddie Foy won't have to get out the wig and whiskers this year! With his mob of seven stockings to fill, the empor-iums of New Rochelle should do a bang up

### THE SPIRIT OF YULETIDE

Christmas-time seems to consist of many sacrifices, to enable one to send presents that they can't afford, to those for whom they do not especially care, in return for gifts sent to them which they cannot use.

### SUGGESTIONS FOR GIFTS

Acrobats—Hair-nets.
Dancers—Cough drops.
Singers—Dancing shoes.
Jugglers—Turnips.
Dumb Acts—Gags.
Jazz Bands—Mutes.
Hat Spinners—Hat-pins.
Magicians—Eggs.
Cartonicts—Cartons Cartoonists-Cartons

A lot of green-eyed reformers, with blue A lot of green-eyed reformers, with blue noses and yellow streaks, are trying to turn the red blood in our veins to water by putting in "blue laws," which makes us purple with black rage and cause us to emit a series of crimson epithets remitting them to the descriptively uncolorable inferno. Which brings us to say that the "blue laws" have a rainbow coloring effect on most people.

### THE ACTOR

When there's a benefit to play He will do it without pay Extra work each holiday To make the whole world gay. He's just an actor.

For his bookings he must battle, Of his work the critics prattle, Of his fame false tongues tattle, The world treats him like poor cattle. He's just an actor.

When his work on earth is done And to his Maker he has gone He is mourned by not a one Whose life he helped to cheer on. He's inst an seter

Thru your memory reminate, Stop a while and meditate, To admit don't hesitate The world would be a dreary state Without the actor.

# THE fact that the Columbia Theatre is getting \$2 per seat throughout the entire orchestra Saturday nights, has raised the question in the minds of many people interested in burlesque as to whether such a scale will ever become gen-eral over the big wheels. Indications are that it will, at least, in the larger towns

that it will, at least, in the larger towns on the Columbia within the next few years, and extend to all of the houses on both wheels by 1930, if not before.

For this forecast of the future trend of burlesque prices, there are a number of reasons, chief among which are the improvements in the shows themselves and the equally startling improvement in the patrons of burlesque shows. Time was when the audience of a burlesque show was made up mostly of dissolute and disreputable persons, saloon hangers on and ruffians. And the shows were built for them.

With the organization of the Columbia wheel, however, Sam Scribner and those associated with him quickly discerned the fallacy of continuing on in the old manner if burlesque was to survive the improvement that was being made in vaudeville and other lines of amusement. So, they cleaned burlesque up little by little and, as they did so, the audience improved apace, until, at the present time, the clientiele of burlesque is made up of men and women of prominence and standing in every community, every effort being made to give them clean, wholesome entertainment that still retains the distinctive form of burlesque. Smoking, once considered the very least objectionable feature of a burlesque show, is now being pro-With the organization of the Columbia of a burlesque show, is now being pro-hibited in many houses and even the tra-ditional candy counter is being dispensed with in some of the theatres, so that, at a very rapid pace, the burlesque show, its material, theatres and surroundings, is being brought up to the same standard as pertains in high class vaudeville and legi-

pertains in high class vaudevine and legitimate theatres.

Therefore, why should not burlesque become recognized as a \$2 entertainment and still retain the popularity it now enjoys? The attractions are worth it, the surroundings are worth it, and a number of shows have already demonstrated that they can fill houses at that price.

A few years ago, the average admission

have already demonstrated that they can fill houses at that price.

A few years ago, the average admission price to burlesque was \$.50. Gradually the prices were raised to \$.75 and then \$1.00, where they remained for a long while. Jean Bedini's production of "Peek-a-Boo," three seasons ago, was the first show in the history of burlesque to get more than \$1. it playing during a Summer run at the Columbia for \$2, and at the Central for \$2.50. It also got \$2 in Baltimore and various other cities where it played.

Early this year, J. Herbert Mack and Sam Scribner, in charge of the Columbia wheel, raised the price to \$1.50, and, by gradual stages, it has, during the year, been raised, until now it is \$2. This is indicative of the fact that, given the proper shows, surroundings and entertainment, people will willingly pay \$2 for burlesque. Present prices at the Columbia are, Saturday, Sunday and Holiday nights and matinees: Boxes \$2.20, top boxes and entire orchestra, \$2; balcony, \$1.10, and second balcony, \$50.

Desiring to get the views of a number of men whose opinions on such a subject.

Desiring to get the views of a number of men whose opinions on such a subject are of value, the following were interviewed during the last week and stated as

### J. HERBERT MACK

### (Pres. Columbia Amusement Co.)

Whether or not burlesque will ever reach a point where it will draw \$2 per seat over all the circuits, belongs to the realm of the future, and I am no soothsayer. The problem that confronted the Columbia Amusement Company a few years ago has worked itself out, however, very well, and who knows what the future may bring

forth?

We wanted a better grade of burlesque shows and had isued an order to producers conveying our ideas on the subject. Some of them promptly and effectively responded, while others apeared to lack comprehension or the ability to get into step with the new order of things. Some improvement was noticeable all along the line. In a few instances, the changes quite

# Is \$2.00 Burlesque Possible?

### By SIDNEY RANKIN

fully realized our hopes. In others, the advancement was disappointing. The rut in the road caused by years of adherence to the same routine was filling up, but

to the same routine was filling up, but with agonizing slowness.

Some of the important owners of franchises, men who, like ourselves, had figured in the formative plans of the Columbia, seemed indifferent or indolent or incapable. And we found it a delicate and embarrassing task to impress upon them the necesity of improving their shows or yielding to others their places as producers. It is easy enough to make rules and to "lay down the law" to subordinates. But it is a totally different thing to tell an

"lay down the law" to subordinates. But it is a totally different thing to tell an owner how and to what extent he must spend his money. Even more difficult is is to exact the performance of work that is beyond a man's capability.

That was the position the executives of the Columbia found themselves in when they determined were what is now called

the Columbia found themselves in when they determined upon what is now called "the newer burlesque."

As the subject developed, we learned that better shows demanded producers of greater efficiency and tireless industry.

And, right here, I will say without fear of being charged with boasting, it was not difficult to procure producers wholly qualified to meet our requirements. Burlesque had moved up to a place among the lesque had moved up to a place among the respectable units in the theatrical world, a fact all show people were aware of.

Two new producers were brought in and others followed. The result was an entirely new standard.

The effect in all directions became instantly appearant.

stantly apparent. We had not calculated upon any marked increase in our business, although we quite naturally believed this

would come.

Our main objective was advancement to a higher plane, simply, I will admit, to get away from the old classification. And we have undoubtedly attained this ob-

More than this, the Newer Burlesque shows, in most cases, have done the largest business.

With these two important developments looking them squarely in the face, the old line producers have "buckled up."

They have determined to follow the new leaders by bringing their shows up to the new standards.

There will be no more standing still in

The line is sharply drawn and must be

And this is the way the problem has worked itself out.

### C. F. LAWRENCE

### (Mgr. Columbia Theatre, Chicago)

In reply to your query, "Is \$2.00 Burlesque Possible," I will say that there are already a number of attractions playing the "Columbia Circuit" that are easily worth \$2.00 of any man's money. Hence, I can see no reason why all Columbia shows should not attain the same high standard of perfection and make the \$2.00 scale possible over the entire circuit, within a few years to come.

### MAX SPIEGEL

I do not believe that burlesque has as yet reached the \$2 scale.

The reason that burlesque has been successful is because the Columbia Amusement Company's shows have given the public real value, and when box seats sell at \$1.50 and orchestra seats at \$1.00 and they get an entertainment that runs two hours and a half, with high class production, good comedy and splendid entertainment, the public feels it is getting its money's worth, and that is the reason for the success.

The prices should remain as they are and I think success will remain.

As to whether burlesque attractions are worth \$2.00 admission, that, in my opinion, is up to the public. The producers in nearly every case are making an effort to offer a clean musical entertainment under the name of burlesque, and, in some cases, they are better than the so-called high class musical attractions.

It is quite possible that, in the near future, with the present class of organiza-tions presenting burlesque, and with the circuit of first class up-to-date theatres that are now offering prices might be possible, burlesque, \$2:00

### JAMES F. POWERS

### (Mgr. Majestic, Jersey City)

In answer to your letter as to whether \$2.00 burlesque is a possibility, I will answer in the negative. You, of course,

answer in the negative. You, of course, expect me to give my reasons.

Burlesque has always been the class of entertainment that has been supported by the middle class at popular prices and it will continue to be popular with that same class. The box-office statements plainly show that is what they want and as soon as the price is raised then you will lose the greater portion of such patrons. Possibly, in a few instances, they may be able to get \$2.00 such as New York, Chicago and possibly Boston. The leading hotels and possibly Boston. The leading hotels have reduced the price of meals, clothing, sugar and other commodities have taken a drop so why should burlesque attempt to raise their prices, when it is in such a prosperous condition.

It would be hard to get people who have been attending the two-dollar shows to get used to paying the same to see some of the shows presented in burlesque.

### **OLD MAN JOHNSON** (Gayety, Omaha)

As to the possibility, or, perhaps, better stated, the feasibility of \$2 burlesque, it strikes me that it will be the better policy for burlesque and every other branch of show business to "leave well enough alone," as regards the prices. As far as I know there isn't a house on the Columbia circuit which, if it could sell its canacity at the prevailing prices would far as I know there isn't a house on the Columbia circuit which, if it could sell its capacity at the prevailing prices, would not make the week very interesting to the visiting attraction. In view of the inevitable decrease in salary coming to the vast majority of the people who make up our audiences and the consequent lesser amount of money they will have available to spend for anything, I believe that if the amusement industry can induce patrons to pay the scales now in vogue, producers and theatre owners will be better off than if they induce a comparative few to buy at a boosted scale and drive away the clientele who find we have gone beyond their means. I don't doubt but there are some shows that are worth more than others but \$2 burlesque is not near at present.



HELEN GOODHUE

HELEN GOODHUE with Franklyn Ardell in "King Solomon, Jr." Miss Goodhue is playing the part of Monday, his suffragette wife, and does some very clever work.



Eddie Leonard Wishes All His Friends A Merry Christmas and A Happy New Year

# BURLESQUE

# BRENNAN AFTER BURLESQUE **BOOKING**

### NEGOTIATING WITH AMERICAN

Bill Brennan, the heavyweight fighter, who stayed twelve rounds last week with champion Jack Dempsey in a scheduled fifteen-round fight in Madison Square Garden, is attempting to get into burlesque as a featured attraction with a show. This was learned last week following a conference which he and his manager, Leo Flynn, had with I. H. Herk, head of the American Burlesque Association.

Brennan, according to his manager, is seeking \$1,000 a week as a guarantee for appearing with a show. He is also open for eight weeks' booking, his original intention having been to get some producer to give him \$1,000 a week and in addition, sixty per cent above a fixed average weekly business which would be outlined in the contract.

weekly business which would be outlined in the contract.

However, early this week, I. H. Herk stated that, although he did confer with Brenan last week relative to the latter's appearance, there is hardly a possibility that the deal will be made, for he is very much averse to the class of attraction which Brennan represents appearing in American Burlesque houses at this time.

### BILLY COCHRAN RECOVERED

Billy Cochran, straight man of Iron and Clamage's "Town Scandals," has entirely recovered from his recent illness and is working again. He was taken sick with throat trouble several weeks before coming to the Columbia. This is Cochran's first trip to the East. He has been working on the Coast.

### CAMPBELLS AT LAKEWOOD

Mr. and Mrs. William S. Campbell, owners of shows on the Columbia and American Burlesque Circuits, left New York Sunday for Lakewood, where they will stay for several weeks. They are going to Florida about the middle of January for the Winter.

### STAGE HANDS DANCE JAN. 25

The International Alliance Theatrical State Employees and M. P. M. O. of the United States and Canada, Local number 4, will hold its annual ball at Trommer's Hall, Brooklyn, on Tuesday night, Jan. 25. Many prominent persons in the theatrical profession will attend.

### STEVE PAUL JOINS

Steve Paul will open this week at the Peoples, Philadelphia, with the Rose Sydell London Belles Company, working opposite Joe Marks. He will take the place left vacant by Benny Howard.

### OPENS AT MINSKY'S

Rose Chapman opened at Minsky Brothers National Winter Garden Monday. She is an ingenue soubrette who has been appearing in revues in Boston this season.

### McCAULEY'S MOTHER DIES

Mrs. McCauley, mother of Jim McCauley, character man of the "Bon Tons," died at her home in Belleville, N. J., last week, of cancer.

### FLOSSIE EVERETTE SIGNS

Flossie Everette signed with Max Spiegel for another year last week. She is with the Abe Reynolds Revue this sea-

### MINSKY SHOW, PUT ON BY KOLB, HAS COMEDY AND MUSIC

The Minsky Brothers not alone had a fine comedy and singing program at their National Winter Garden last week, but a great material and scenic offering, as well.

well.

Matt Kolb, the young producer from the West, is responsible for all but the numbers, which were staged by Solly Fields. Kolb gave the patrons of this East Side house a real good entertainment and one worth looking at.

There were Jack Shargel and Frank Mackey doing comedy and they gave it to them last Tuesday afternoon, fast and

clever.

James X. Francis, who has taken a jump for himself in the wardrobe line, was never better doing the straight, and dressed his part well. He did a good character bit in the burlesque.

Jack Kane, a new juvenile, knows a lot about dancing, as well as singing his numbers creditably. He is a neat-looking chap. Lucile Rogers sang "Apple Biossom Time" well with the chorus.

Miss Maybelle had several numbers, put-ting them over great. They were good for encores. She is also a dandy straight woman, which she proved in the bits she

was in.

Babe Wellington gave a good account of herself in her numbers, putting a lot of "pep" into them. She worked well in the bits, too, and did a fine tough part in one of them.

Helen Stanley, a sweet looking and cute little girl, is also a soubrette in the show. She put her numbers over nicely and worked in the scenes pleasingly. Her dresses were pretty.

The "argument" bit went over easily, as Shargel, Mackey, Francis and Miss Stanley did it.

The "imaginary drunk" hit was fisched.

did it.

The "imaginary drunk" bit was finely given by Mackey, Shargel, Francis and Miss Stanley.

The "stocking and sock" bit was amusing as Shargel, Mackey, Kane and the Misses Maybelle and Wellington did it.

The "matrimonial agency" bit worked out well with Shargel, Francis and the Misses Maybelle, Stanley and Wellington in it.

out well with Shargel, Francis and the Misses Maybelle, Stanley and Wellington in it.

The "singing" bit pleased, with Shargel as the musical director, Mackey with the bass drums and Miss Stanley singing.

Kane offered a corking good dancing specialty in one that more than pleased.

The "sucker" bit, with Mackey, Shargel and Miss Wellington in it, went well.

The dramatic scene which we have often seen with road shows, was given by Francis, Mackey, Kolb, Kane and the Misses Maybelle and Wellington, but we have never seen it done better. Mackey gave the scene a touch of comedy.

Miss Rogers' specialty, in which she offered two numbers, one in Russian and the other in Italian, was such a big hit that she was compelled to give two encores and take several bows.

The "wishing stone" bit was finely put over by Shargel, Mackey, Francis and the Misses Wellington and Stanley.

Miss Maybelle's newspaper number, in which she was assisted by the chorus, was well received. She had to give half a dozen encores.

Princess Doveer danced two classic

well received. She had to give half a dozen encores.

Princess Doveer danced two classic dances most gracefully. This young lady is an artiste in her line. She closed the show and received a big round of applause for her efforts.

Can't say where Minsky got his girls in the chorus from, but he has as fine a lot of good looking and well formed girls as can be seen anywhere. They sing and dance gleefully.

The house was well filled last Tuesday matinee, in fact, the business has picked up considerably here in the past three weeks. They must like the kind of shows Kolb is producing.

### SANTOS ARTIGAS CLOSES

HAVANA, Dec. 18.—The Santos Artigas Circus, closed in Havana, Cuba, after four weeks, due to poor business. They sent the big American acts back to the United States, will reorganize the company and start en tour shortly.

Lack of business was attributed to the opposition of the Publillones' Circus, which is doing a gross of \$60,000 on the week.

### **BOB COHEN QUITS BUSINESS**

Bob Cohen closed as manager of the Beauty Trust" in Buffalo last Saturday ght. Harry Hedges, former manager of Beauty night. Harry Hedges, former manager of the Olympic, Cincinnati, has taken his place. Cohen resigned as he is going into another line of business with his brother.

# **COLUMBIA PUTS** IN NEW TYPE **CENSORSHIP**

### PRINCIPALS MUST ACCOUNT

The Columbia Amusement Company last week started a new system of checking up the shows on the circuit. In the past, a report has been sent in to headquarters by the house manager as to the number of chorus girls on at each performance.

The new order provides a check of the principals on at each performance, as well.

well.

Often, a principal of a show will stay off and someone else will have to fill in, but seldom will a house manager report this to headquarters.

From now on, however, a house manager must send a weekly report to the Columbia Amusement Company, stating the number of principals in the show and chorus girls as well. If any are off for any performances it must be noted on the report and who is off and the reason for it. It is said that fines will be imposed not alone for chorus girls being off, but principals as well. A strict censorship will be carried on also by the Columbia Amusement Company, so that the moral atmosphere surrounding shows, will be raised to the high standard set by the big wheel for all attractions and departments. for all attractions and departments

### MARY DOING GREAT ADVANCE

The advance sale for "Mary" through New England has been bigger than any other show so far recorded. At the various P. F. Shea houses in Worcester, Bridge-port and Providence it shattered the rec-ords formerly held by "The Merry Widow"

### APPEAR AT BENEFIT

Jimmy Cooper and the principals of the "Beauty Revue" as well as the chorus, appeared at a benefit for the American and Journal Christmas Fund at Prospect Hall, Brooklyn, after the regular show at the Star last Thursday night.

### **NEW HERK HOUSE OPENS**

Sr. Paul, Minn., Dec. 19.—The Liberty Theatre, which has been taken over by I. H. Herk and associates, opened today with Sim Williams' "Girls from Joyland." It replaces the Gayety.

### CHI. THEATRICAL BALL 27TH

CHICAGO, Dec. 18.—The annual theatrical ball will be held on the North side January 27, 1921, at the Chicago Arena, one of the largest dancing pavilions in the

### WAGNER TO CHICAGO

Fred Wagner, former manager of the Bijou, Philadelphia, is now managing the Star and Garter, Chicago. Charles Dona-hue was the former manager of the Star and Garter.

### JOIN TANGUAY ACT

Charles and Nan Fleming opened with the Eva Tanguay act in Newark last week. Fleming was with the "Beauty Revue" early last season.

### MERRY XMAS

My best wishes for a real happy Christmas and successful New Year to all friends now or for-merly in burlesque and other fields. SID RANKIN

### JIMMY COOPER'S "BEAUTY REVUE" VERY GOOD SHOW

Jimmy Cooper has given the American Burlesque Circuit one of the best shows we have seen at the Star this season in his "Beauty Revue." It is practically the same as last season except that he has added a dramatic act called "The Penalty" that closes the first part of the show. This act alone is worth the price of admission. It is a wonderful act, has a moral, was cleverly acted and when the curtain went down at the finale the applause was loud and long. Cooper appeared with Miss Lum, two of the principals in the act and was compelled to make a speech.

The show, staged by Cooper, is in two acts and eight scenes, with Cooper handling the straight. He, as everyone knows, is one of the best straight men in burlesque and has a way of handling his fellow players that make them stand out. He displays great showmanship all through the performance. He is a neat dresser and a performer.

Eddle Hall and Marty Collins are han-

formance. He is a neat dresser and a pictormance. Eddie Hall and Marty Collins are handling the comedy, both doing tramp characters. They have improved as comedians a great deal since we saw them last season. They work fast and never miss an opportunity to get a laugh. Hall is a fine tumbler, in addition to being a funny fellow while Collins, a dancer and comedian, has developed into quite a musician, playing the cornet and several other instruments finely.

Bernie Greene, a new man to us, plays several characters in good form. He does a young rube, not using the chin plece, a Hebrew and straight, doing each with credit to himself. We like his work and he will be heard from later.

Johnny Bell does a Chinese and plays the part well. He does not do much but is alright. Bell is a fine hoofer and goes blin a speciality he does.

Ada Lum, the noted American Chinese prima donna, looked beautiful, displayed elaborate gowns and worked in her scene most acceptably. Her numbers were rendered in her usual clever way.

Rose Hemley, a fast soubrette, dance her way through her numbers and put then over with a lot of pep. Her wardrobe is pretty.

Princess Livingston, the ingenue, shapely young girl, although handicapper somewhat with a cold, put her numbers over pleasingly. She also worked nicely in the scenes and read her lines well. Hes dresses are very becoming. She dance well also.

Cooper started the show off with a bang and, not alone had his chorus on in the opening, but all his principals, each one working it up as well as singing and mak ing a fine impression.

Collins did nicely in his dancing specialty The "motion picture rehearsal" in one was amusing and full of laughs as it was given by Cooper, Hall, Collins and Halinjected a lot of comedy into this scene.

Bell followed this with a hard shoe dancing act specialty which was well received. The "Movie Picture Stars Revue" staged with each chorus girl impersonating a well known actress of the screen, in a special setting, went over nicely. Collins and Halinjected a

Merry Christmas and A Happy New Year

**★ स्वयं कार्य कार्य** 

CHARLES WILLIAM STREET

THE THE PARTY OF T ENSATIONAL HIT

SUNC BY A SCORE OF VAUDEVILLE HEADLINERS

HOWARD JOHNSON and VIOLINSKY

YOU CAN'T GO WRONG WITH A "FEIST" SONG

MANAGEMENT OF THE PROPERTY OF THE PARTY OF T SING A "FEIST" SONG BE A STAGE HIT

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Globe Theatre Building

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KANSAS CITY

# A Prying Into the Future

By Max L. Abramson

IF one allows their mind to flash back I reminiscently over the last ten years, they cannot help but be startled by the changes which have taken place in the theatrical or, more properly, show business.

But, if they have been startling, those which will probably come to pass in the next decade or less, will be amazing, for, like all other industries, show business is now being conducted with an impetus and vigor which promises much for the future. An effort to discern what those changes will be, where they will lead, who they will affect, offers a fertile field for the imagination.

It requires no great stretch of the imagination to visualize 100 or more first-class theatres on Broadway within the next decade. During the last ten years, approximately 25 of the 50 theatres that may be reckoned as "Broadway houses" came into being. So, it is reasonable to presume, considering that no less than eight new theatres are planned for next year alone, that fifty more will grace Broadway by

The next question that presents itself is where are the additional 50 to be located? The answer to which is, probably in the side streets along the "main stem," running uptown as far as Seventy-second street, perhaps. It may even not be out of place to hazard the guess that the regular theatrical district will extend to Broadway and Ninety-sixth street by 1930.

The present theatrical district is moving northward just as surely as it moved beyond the Forties during the last ten

ing northward just as surely as it moved beyond the Forties during the last ten years. The Fifties, between Sixth and Seventh avenues, as well as between Broadway and Eighth avenue, will undoubtedly be the chosen theatrical locality of the near future. Even now the Shuberts are building a new theatre on Seventh avenue between Fifty-eighth and Fifty-ninth streets.

Time was, when the theatrical district extended along Broadway from Twenty-third to Thirty-fourth street. And, if no mention is made of the fact that the theatrical district has moved steadily north-

atrical district has moved steadily northward from the Battery, it is because it appears to be a trite thing to tell to anybody who considers himself a theatre-goer of this generation.

There is actually no room for more than four more theatres in the present the

There is actually no room for more than a few more theatres in the present theatre district. That is to say, the sites on which theatres might be built are being used for more lucrative purposes by their owners. Hence, it seems to be getting more and more inadvisable to acquire this property for theatrical purposes; the financial returns would not warrant the huge expenditure necessary to convert this property into theatres.

So, there really is nothing left for pros-

So, there really is nothing left for prospective theatre builders to do except keep moving northward, which the Shuberts are already doing on a scale that portends successful the state of the state of

already doing on a scale that portends success and, therefore, emulation.

Next to be considered is the matter of who's likely to be who among managers and producers ten years hence. The influence of Max Reinhardt, Gordon Craig and Stanislawsky, all of whom are Europeans, is evidenced, especially during the last ten years, in theatrical productions throughout the civilized world. These men are essentially concerned with the art that is the theatre.

But in this country, where producers

But, in this country, where producers are quick to adopt the newest ideas in production, the tendency seems to be toward theatrical production on a wholesale scale, rather than the creation of some scale, rather than the creation of some new note in the art of producing plays and other classes of theatrical attractions.

other classes of theatrical attractions.

David Belasco has had a powerful influence upon the theatre of this country during the last ten years. His attention to detail in connection with every play he has produced is his paramount theatrical virtue. If one stops to meditate a moment, they will probably come to the conclusion that Belasco and the late Oscar Hammerstein were the two outstanding figures in the near distant past.

Other American producers who have

Other American producers who have

# My Days In Stock

By Frank Bacon

shown themselves to be successful theatri-cal eclectics during the last ten years are Winchell Smith and John Golden, Morris Gest and F. Ray Comstock, George M. Cohan, not to mention the Washington Square Players and, in more recent years,

Square Players and, in more recent years, The Theatre Guild.

But, from among all of these there are but two functioning at present who loom as the potential artistic theatrical personalities of the future. These are Arthur Hopkins and John Murray Anderson. Hopkins not only has dramatic vision and the courage to produce the plays that apparently seem to be ahead of their time, but he also has that rarest of all qualities in the producers of this and every other generation, artistic forward-looking dramatic acumen. matic acumen

To him, the theatre is not merely a place of dramatic entertainment which may is used to further his own pocketbook, but definite dramatic laboratory, where he will not hesitate to experiment with anything that, in his opinion, deserves presentation on the stage. He not only exhibits an inon the stage. He not only exhibits an in-telligent knowledge of the dramaturgic substances with which he deals, but he also is thoroughly familiar with the mise en

scene.

From the very beginning, Hopkins seems to have been imbued with the idea that his productions should not be mere puppet-shows bidding for the public's pocketbook. He has always wanted his productions to create a definitely edifying impression and, to that end, he has labored with sincere artistic regard for the theatre and the really wide public he serves.

John Murray Anderson, on the other hand, looks like the coming man in the extravaganza field of theatricals. He is young, earnest and essentially artistic. He knows his stage, knows the value of a proper relation between his setting and the (Continued on page 27)

SOMETIME around the early nineties we returned from our first season on the road, sans everything but a wealth of adventures wild and strange and the determination to try it again at the first opportunity. To keep the pot boiling, I accepted my brother's offer to run his photograph gallery in Salinas, California. There we relieved the monotony by putting on plays with the amateurs.

A wonderfully clever lot of young

ting on plays with the amateurs.

A wonderfully clever lot of young people they were, too. In this way, we kept the fire of ambition burning, as well as amusing ourselves and the indulgent public. Two days of every week were spent in a photograph gallery at Hollister. I made few pictures but many friends, among them a genial soul, editor of the local paper, Mr. James Piratsky, who, like myself, loved the stage and its work. I spent many hours in his office talking over my aspirations and listening to his advice.

Through him, I learned that Hollister was to be visited by a "troupe," a reper-toire company headed by James M. and Carrie Clark Ward, playing Irish com-edies and, what was more interesting to me, they needed an advance agent and would I consider the job?

"Would I consider it!" I asked in

amazement.

amazement.

I simply jumped at it, locked up the photograph gallery and started out armed with a bundle of theatrical printing and many instructions from Mr. Ward. If I couldn't be acting with a company, to be ahead of it was the next best thing and I acted in that capacity through several months of precarious business, when we finally closed in Oakland, California. As a reward for faithful service and in lieu of several weeks' back salary, Ward engaged both myself and wife for a stock company of his which was to open in

September at the Clunic Opera House, Sacramento.

I was much elated, but my wife and family were not so enthused. Months on the road without an income didn't speak well for the show business, but I persuaded them it was the greatest thing in the world for us. A stock engagement meant experience in our profession. Had not all the big theatrical stars served their apprenticeship that way! At last our feet were on solid ground and we

meant experience in our profession. Had not all the big theatrical stars served their apprenticeship that way! At last our feet were on solid ground and we would be actors, not barnstormers!

That engagement was really the foundation of my career. Mr. Ward was not only a fine director, but an excellent actor as well. He had played leading parts in the support of Madame Modjeska and Dion Boucicault before he went into Irish comedy. I played all sorts of men that season from old men to heavies; though I will admit that I never scored as a heavy villain. During that season, I made a hit in an old man part of the type now called a "rube." This so pleased the author of the play, Judson Brusle, that he promised to write a play for me.

The next year I had a stock of my own in the same theatre, and there, with a splendid company of players, we remained for two seasons. We produced the play Mr. Brusle had written for me, "The Estate of Hannibal Howe," and the name part, an honest, kindly old farmer, furnished me my first starring vehicle. The play had created quite a stir in Sacramento and received so much newspaper comment that Walter Morosco, of the Grand Opera House, San Francisco, invited me to appear in the play with his stock company there.

That was some gala occasion! On the opening night we had in the boxes Mr. James Budd, Governor of California, his staff, and many members of the State legislature, Mr. Brusie being a member of that body. The week was a triumph for the play and brought me my first prominence in San Francisco. Needless to say, I was much elated and spent the entire week's salary for a picture on the front page of the "Music and Drama," then the only theatrical paper on the Coast.

I returned to Sacramento and, later in the season, gave the original production

I returned to Sacramento and, later in the season, gave the original production of "Jack Rose of Tennessee" which Mr. David Higgins, its author, afterward produced in New York under the title of "Piney Ridge." We went to Seattle from Sacramento and then to Portland, Oregon, where the Bacon Company was a household word for several seasons. We left Portland and returned to California, where with varying success we held forth at the old Oakland Theatre, afterwards known as "The Dewey," for another season. returned to Sacramento and, later in

at the old Oakland Theatre, afterwards known as "The Dewey," for another season.

Business went from bad to worse and many times Mrs. Bacon and I have waited the box office boy sold a thirty cent ticket before we had breakfast. But it was all in the day's work and we never lost interest or became discouraged. The company was wonderful and accepted the lack of salary with cheerful resignation. If the money came in they knew they would get theirs and the friendships of that day, the loyalty of my associates in those lean years, did much to influence my position last year when the actors went into battle for Equity. I had no differences to settle with the managers, they were my friends, but I felt I could never look one of the old boys in the face again if I failed to stand with them in their fight, "one for all, all for one and all for Equity."

I played up and down the Coast many times: in fact.

and all for Equity."

I played up and down the Coast many times; in fact, no Coast defender knew more of the ins and outs of the "road" than I. Hard luck and vicissitudes were my general lot until I finally settled down with the Aleazar Theatre Company in San Francisco, the finest stock organization in the country, and there I remained for years; years replete with interesting and varied experiences. We had some (Continued on page 25)



Dolly Rayfield, Prima Donna of the "Razzle Dazzle" Co. go to my many friends in and

Merry Christmas and A Happy New Year 

THE THE PARTY OF T AL JOLSON'S

SENSATION

TYPICAL JOLSON FOX TROT SONG

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# Theatrical Clubs

GRAMERCY PARK does not seem to belong in bustling, boisterous New York. Grouped around it are fine mansions, with here and there a modern apartment dwelling lifting its head above its statelier brothers. Contentment, refinement, repose seem to hover about the square. Far distant from and unaffected by the life surrounding it, it must be an ideal place for thinking abstract things. Brandon Tynan took me to 16 Gram-

by the life surrounding it, it must be an ideal place for thinking abstract things.

Brandon Tynan took me to 16 Gramercy Park, the home of The Players. I sat in the room where the incomparable Edwin Booth ate and talked with his friends, where every New Year's Eve the members of the club gather around the table and drink to the memory of the illustrious actor who founded the organization in 1888. I looked reverently on the bedstead where Booth spent the last night before his death; I saw the comfortable old chair where the tragedian was found breathing his last.

Somehow the club seems much older than its thirty-two years. Perhaps it is the rare collection of paintings and photographs of actors and actresses which gives this impression. Perhaps the death masks of Shakespeare and of others dead many years, the cases of costumes worn by Booth which line the wall, the library of books on the stage, which are rapidly proving too many for the library lend

books on the stage, which are rapidly proving too many for the library, lend the club age. It feels steeped in tradition, with the spirit of Booth, the founder, engrossing all.

with the spirit of Booth, the founder, engrossing all.

Men do not talk much above a whisper. It is not often that loud laughter is heard. Sober in their dress and conservative in their actions, who knows whether they are conservative in their thoughts? A few men play cards, quietly. In the billiard room George Middleton, playwright, and three other members are playing pocket billiards. One looks almost in vain for actors now in The Players. Brandon Tynan, who has been a member of the club for about twenty years, met one during his two-hour stay there. The theatre district has shifted, and with the passing of the old theatres many actor members have passed out of the club, and in their places have come artists, authors and patrons of other arts. John Drew, now called by many the dean of the American stage, has remained and is president of the club. He was one of the incorporators of the organization, the others being Edwin Booth, Lawrence Barrett, Augustin Daly, Joseph Jefferson, Brander Matthews, Laurence Hatton, A. M. Palmer and Samuel L. Clemens (Mark Twain).

It was like returning from a pilgrim-

mer and Samuel L Clemens (Mark Twain).

It was like returning from a pilgrimage to an ancient shrine to make the trip uptown from The Players to The Lambs, on West Forty-fourth street. Yet the latter is the older organization by fourteen years. Instead of the wide, open expanse of green which is the outlook from the front windows of The Players, the clubhouse of The Lambs is on one of the busiest streets in New York's the-

from the front windows of The Players, the clubhouse of The Lambs is on one of the busiest streets in New York's the atrical district. Theatres, shops, hotels, hem it in, and the casual passer-by scarcely glances up at its imposing facade. Despite its age and the undoubted traditions of the theatre, The Lambs does not feel nearly so old as The Players. The clubhouse is big, roomy, comfortable, comparatively new, built especially for club purposes and not for a residence, as was the home of The Players. It has a compact little theatre where the Lambs' Gambols are put on for members.

Luncheon here with Mr. Tynan was different. There was not the repose, the feeling of restraint that characterized The Players. Then there were actors present, many of them. Included around the tables of the low-ceilinged grillroom were wilton Lackaye, Frank Bacon, Ned Sparks, and my host, Brandon Tynan. Were they talking of the stage? Only incidentally, to congratulate a member who had given a notable performance in a new show, perhaps. Shakespeare is often a subject of discussion and politics is not neglected. The majority of the mem-

bers are actors who have made secure places for themselves on the American stage. There are also playwrights, managers, theatrical press representatives among the professional members, and army, and navy members. In all, the groups at The Lambs are very cosmopolitan indeed. There is a feeling of activity about the club, of progress, of success in a big way.

a big way.
In one of the rooms five Lambs were

a big way.

In one of the rooms five Lambs were holding a reading rehearsal of a sketch they were to put on at the next Lambs' Gambol, while private gambols are given in the clubhouse for members and a public gambol is given annually in a Broadway theatre, when outsiders may attend.

The Lambs was founded in 1874 by Henry J. Montague, Harry Beckett, John E. I. Grainger, George H. McLean, Arthur Wallack and Edward Arnott. At the suggestion of Mr. Montague the name The Lambs was adopted by the men who founded the organization, five of whom had gathered at a supper in the Blue Room of Delmonico's, which was then on Fourteenth street, at Fifth avenue. Mr. Montague was a member of the parent Lambs of London, which had been founded in 1869 by John Hare, who became its first shepherd. Since its organization the club has had many homes and meeting places, but on September 1, 1905, the club entered the newly erected clubhouse at 130 West Forty-fourth street, where it has remained ever since.

Three blocks north of The Lambs, still

Three blocks north of The Lambs, still (Continued on page 23)

# Many New Theatres Building

The year 1921 promises to be one of the most eventful and interesting in the history of theatre building in America. From present indications no less than a dozen houses will receive their Broadway christening during the coming twelve month and numerous others are being planned and erected in Boston, Philadel-phia, Chicago, Cleveland and Detroit, the demand for entertainment in these cities being proportional to that in the metrop

In spite of high building costs and generally unfavorable conditions to construction, the large number of theatres that have been projected for next year is tangible proof of the producers' complete confidence in the belief that the public's zest for theatrical entertainment has not yet reached its limit. its limit.

A significant feature of New York's the-atrical growth is the gradual drift of op-erations towards Columbus Circle, which bears out a prophecy that that district will ultimately be the amusement center of the town. Only a few years ago the fifties were looked upon as being hopelessly out of the way, but the recent movement into Forty-eighth and Forty-ninth streets has begun to crowd these thoroughfares and pressure is beginning to boost the theatri-cal mercury northward, as it always has cal mercury northward, as it always has done in the past.

The big guns in the theatrical world, the Shuberts, Selwyns, Woods, Klaw, Er-langer and Sam Harris, are right in the midst of this latest boom, which seems likely to hang up a record that will stand for a long time unless another stimulus, comparable to that of the Great War, pre-sents itself.

The Shuberts will open three new houses

sents itself.

The Shuberts will open three new houses in New York and two in Cincinnati during the coming year. The first of these will be the Ambassador, on West Forty-ninth street between Broadway and Eighth avenue, which will probably be completed by January 15. Built on the triangular plan, the stage being placed at the apex, facing Eighth avenue, it is designed to accommodate 1,300 persons. It will be elegantly decorated in gold, green and red and its construction will involve an estimated cost of \$425,000.

The Crystal Palace, on Fifty-ninth street and Seventh avenue, which will follow the style of colonial architecture, will be ready to receive its first attraction on May 15 at its present rate of progress. Patterned to house big shows, it will provide seating accommodations for 1,900 and its color scheme will be purple and gold. The total cost of construction of this house is expected to reach close to \$800,000.

Shortly after the opening of the Crystal Palace, the Shuberts hope to present still another house to New York's theatregoers. This theatre, on which work was begun on November 29, will be located on Forty-eighth street between Broadway and Eighth avenue and will seat 1,000 persons. Its interior will be treated in the Louis XV. style. This comparatively small house, according to an early estimate by Herbert Krapp, architect, and Ed. Margolies, builder for the Shuberts are erecting account of the story of the Shuberts are erecting account of the story of the Shuberts are erecting account of the story of the Shuberts are erecting account of the story of the Shuberts are erecting account of the story of the Shuberts are erecting account of the story of the Shuberts are erecting account of the story of the Shuberts are erecting account of the story of the Shuberts are erecting account of the story of the Shuberts are erecting account of the story of the Shuberts are erecting account of the story of the Shuberts are erecting account of the story of

bout \$375,000.

about \$375,000.

In Cincinnati, the Shuberts are erecting another Shubert theatre, which will accommodate 1,800 persons, at a cost of \$725,000. They will also have a considerable interest in a theatre which Mrs. George P. Cox is planning to build in memory to her husband. This house, which will cost about \$600,000, will have a seating capacity of 1,200. pacity of 1.200.

pacity of 1,200.

The Selwyns, after having completed their string of local bouses with the Apollo, which opened last month with "Jimmie," have turned their attentions to other cities, where they are undertaking an extensive campaign that will probably net them four more houses before another Christmas rolls around

around.

The first of these will be the Hanna, in Cleveland, which is being financed by Daniel B. Hanna, wealthy sportsman and son of Mark Hanna. Charles Platt, architect for the Selwyns, has designed the house, which will cost in the neighborhood of \$1,000,000, to accommodate 1,400 persons. It is expected to be ready for business early in March. Construction will be begun in May on two houses in Chicago which will probably be called the Selwyn and the Harris. Each will have a seating capacity of 1,100.

The Selwyns have also purchased sites

The Selwyns have also purchased sites in Philadelphia and Boston for houses on which construction will probably be begun late next year.

Al. Woods is building a house in Chicago which will probably be called the McCormack Theatre. It will accommodate 1,300 persons and will be the most sumptuously furnished and most artistically decorated theatre west of New York. He is also dickering for a site in San Antonio, Tex., on which he expects to erect a theatre in conjunction with a financier from Texas.

Marc Klaw has had plans submitted by Eugene de Rosa, his architect for the erection of two theatres and a twelve story office building on a block of property, embracing thirteen brownstone houses, at 226-250 West Forty-sixth street, which are to be torn down by May 1 and within a be torn down by May 1, and, within a year from that time, it is expected that the new structures will be ready for use.

Erlanger has purchased a site at 248 to 250 West Forty-fourth street, on which he expects to erect two theatres under one roof. Plans are being drawn by Richard Anderson, who is designing the lower one, to be called the Model, to accommodate 1,400 persons, and the upper, which will be called the Novelty, to seat about 1,000. The plot adjoins the Little Theatre.

(Continued on page 29)



The Season's Greetings Fr FRANCIS RYAN

Direction-MORRIS AND FEIL

Merry Christmas and A Happy New Year

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## The Music Publishers' Protective Association

The Music Publishers' Protective Asso-The Music Publishers' Protective Association had for the primary purpose of its organization, a forced discontinuance of the then prevalent practice of publishers paying artists to sing certain songs. It came into existence, not by voluntary effort of the publishers, who apparently would have been only too glad to continue this practice, but because it was practically forced to do so through the action of vauleville interests who refused to consulted the second statement of the sec vaudeville interests who refused to continue the victims of a custom which, commencing with a selfish motive, was operating to the detriment of a vast and profitable business.

It has probably never been made thoroughly clear to all concerned, just what harm was resulting from the practice then in vogue, of the payment by publishers, to artists, of salaries for the singing of certain songs, and it will be the purpose of this article to endeavor, once and for all time, to at least make clear the under-lying causes for the discontinuance of this practice.



Many have thought, especially artists, that the inspiration for the movement came from the publishers' desire to save the money thus expended. While this, it must be admitted, was a factor, it was not by any means the leading or principal one.

An analysis of the condition that results

An analysis of the condition that results when the artist sings a song because he or she is paid for singing it, rather than because it is a good song, a song the artist can "put over," a song that the public will like, will show clearly just why this practice should have been discouraged.

In the first place, a singer in vaudeville, just the same as an artisan in any line of endeavor, increases his value to the public he serves in direct ratio as he improves his work. With a free and untrammeled choice of songs, the singer chooses the one best suited to his voice, personality, temperament and ability; chooses the song that he instinctively feels he can "put over," selects material, balances his whole offering, with an eye single to making good with audiences, to the end that his act may be always in demand; may be known as one of those "sure fire" acts that the booker need never hesitate in booking.

Secondly, the audience is entitled to the Secondly, the audience is entitled to the best the singer can give it; "best" in this case meaning that the artist cannot, in the very nature of things, be giving his best, if his material is chosen with a view to increasing the artist's revenue from a source outside of his performing ability, rather than with a view to presenting what he is best fitted to present.

Thirdly, it is inevitable that in the long run the vaudeville manager, knowing that the artist is receiving such revenue from an outside source, will adjust salaries ac-

cordingly, so that finally, money received for the singing of a certain song is actually not, as it seems, "relvet"—because in all likelihood in the fixing of salaries this has been taken into consideration.

Fourthly, the greatest damage of all is done to the artist—whose independence of choice, whose freedom of selection, whose enthusiasm and spirit, is biased and influenced by a consideration which cannot fail to hamper his or her greatest develop-

fuenced by a consideration which cannot fail to hamper his or her greatest development and progress.

There can be no question of the deterioration of vaudeville as an entertainment, if the songs sung and music played are chosen because of a financial reason, rather than because of their merit; and it follows that in proportion as vaudeville deteriorates its patronage declines and everyone who looks to it for a livelihood suffers correspondingly.

How does the practice affect the publisher? If, with the certain knowledge that regardless of its merit, a song can be placed with a certain number of artists for a purely financial consideration, and can thus be "made," the incentive to careful selection of songs, to constant improvement of the quality of their melody and lyrics, is in a considerable measure destroyed.

If instead of selling his product or

instead of selling his product, or If, instead of selling his product, or placing it with singers, upon a basis of merit and clean competition, the publisher is permitted to resort to bribery to do it, his whole organization is based upon unsound premises, and "popular" music must recede instead of progress, in its standing in the world.

in the world.

In the long run, when things are averaged up and the books balanced, it will be found that the artist who has given his or her public the best that is in them; and the manager who has spared no effort to present only unbribed talent, and the publisher who has chosen and exploited his songs from the standpoint of pure merit and of no other consideration, will have achieved greater success financially, and greater honor amongst their fellowmen—

achieved greater success financially, and greater honor amongst their fellowmen— a higher position and a greater prestige, than the "bought singer," the complaisant manager, or the indifferent publisher.

I am one of those who believes in clean business; in fair and just practices, who recognizes the great service the singer can and does render the publisher, and at the same time sees that were it not for the publisher, if it were not for his constant quest for material, the singer would be in a poor way indeed. There is a mutual interest in bringing out the best there is in this trinity of interests which means so much to vaudeville now, and in the years to come—the singer, the theatre, and the publisher.

### ANSWER THE SHUBERTS

(Continued on page 101)
tre, were badly ventilated; that said rumors or reports were later denied; that the said dressing rooms were badly ventilated, in that the ventilating equipment of said theatre did not supply enough fresh air thereto; that one Lionel Barrymore, an actor in said show, stated, and the defendant avers, that the air drawn into said theatre by that the air drawn into said theatre by the said ventilating system therein, passed over the stage of said theatre and came in contact with the dusty floors there, the hangings and scenery sets there, before it reached the audience in said theatre."

One of the six libel actions instituted by the Shuberts will probably be reached for

the Shuberts will probably be reached for trial shortly after the new year. The suits, besides being watched eagerly by local the-atrical folk, are being watched with a great deal of interest by the people of this town, for it is reported that many intertown, for it is reported that many interesting details connected with the career of the Shuberts will be revealed at the trial. It is known that the Post has in its employ an expert newspaper man from New York who has been assigned during the last year and a half to the task of "digging" into the Shuberts' past.

### ORCHESTRA NEWS

### FULLER CLOSES OFFICE

Earl Fuller, who with his orchestra is making a tour through the Middle West and South, playing concerts and high class dance hall engagements, arrived in New York for a few hours on Monday. Mr. Fuller's visit to New York was made to close his New York office, which for several years he has maintained at No. 1604 Broadway. Broadway.

The Fuller orchestra tour has been such a success on the road that he has booked engagements for the entire season running to next May. Many return engagements have been booked and the orchestra has proven such a box office attraction that in many cities he has been offered a bonus to return.

In addition to the orchestra, Marvie

Williams, a soprano of much ability, is appearing with the orchestra, which is already as well established on the road as it was when in New Yamand was a feature at Rector's. feature at Rector's.

### JAZZ BAND AIDS TAX COLLECTORS

John J. Boyle, County Treasurer of Cleveland, made the ming day of the tax collecting season, on December 15, a pleasant ceremony by having a jazz band on hand to play the tax payers to the window. The band was on hand early and remained several days during the collection of the season millions of dollars. of the several millions of dollars.

"Paying taxes is not a pleasant or popular indoor sport," the treasurer observed, "and a little music helped to make it easier." Many of the tax payers inquired if they were expected to pay for the band also.

### RUDOLPH AT THE EVERGLADES

Harry Rudolph has been engaged as leader of the orchestra at the Everglades Club, Palm Beach, Fla., and has been spending several days in New York hearing the various Broadway musical organizations.

### IULA HAS DE LUXE ORCHESTRA

Robert P. Iula, of Baltimore, has an organization which he bills as the De Luxe Orchestra, and with it is doing much of the best work of the entire city.

### GRIFFITH ELECTED PRESIDENT

ATLANTA, Ga., Dec. 18.—W. B. Griffith has just been elected president of the American Federation of Musicians of this

### GROLL BOOKED SOLID

Harry Groll, who has an excellent or-chestra in Wilmington, Del., is booked solid every night until the end of March.

### KATZENSTEIN AT FAR ROCKAWAY

Emil Katzenstein, a veteran big time vaudeville orchestra leader, is now at the Strand Theatre at Far Rockaway.

### JAZZ TUNES IN CHINA

JAZZ TUNES IN CHINA

Joe Aronson and his Empire 5 are now playing in the big Empire restaurant at Tientsin, China. There are many English people in Tientsin, as well as a sprinkling of French and American. These people welcomed the Empire orchestra enthusiastically and the vogue of the organization and its jazz tunes has spread over the entire city.

The tunes seem to appeal to the Chinese more than any other type of music and not to have heard the Americans play is to be far behind the times.

### MUSIC FOR DUPONT EMPLOYEES

The DuPont Club of Arlington, N. J., has engaged an orchestra to play for the Du Pont employes during the lunch hours.

### VAN OSTEN AT HIPPODROME

Napa, Cal., Dec. 20.—Thomas G. Van Osten is the new leader of the orchestra at the Hippodrome in this city. Van Osten has a fine organization.

A. J. Stafford is now leader of the Playhouse Theatre orchestra at Hudson, New York.



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Maria Maria Maria

(I COULD LOVE ANYBODY LIKE I'M LOVING YOU)

By TOM PITTS, RAY EAGEN, ROY K. MARSH Revised by PAUL WHITEMAN

OET THIS ONE QUICK!

YOU CAN'T GO WRONG WITH A "FEIST" SONG

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KANSAS CITY Theatre Bullding

# Theatrical Clubs

in the theatrical district, where a club of the theatre should be, is the chummy little home of the Green Room Club, founded eighteen years ago, developing from the Actors' Order of Friendship, the oldest theatrical body in the United States. You walk through the front door of a brownstone house, which has been remodeled into clubrooms, right into the cozy grillroom. It isn't big; there is no pretense of expense in the furnishings, but somehow you want to pull up a chair, sit down at the table in the center of the room and say, "Mom, will you bring me some more of that apple pie, please?" You feel as though you were home. And there won't be any answer, "No, son, you've had enough. You'll get sick if you eat any more."

Continued from Page 19)

rooms of the house are valuable old programs and play bills. The clubhouse being smaller, the programs and play bills who up more prominently in the Green Room Club than they do at The Players or The Lambs, although the latter two have excellent collections, also.

Corresponding to The Lambs' Gambol and the Friars' Frolic, the Green Room Club has monthly rehearsals and also gives annually a dress rehearsal for the public.

In the spring of 1916, George M. Cohan, then abbot of The Friars, led a procession of Friars from the old monastery in Forty-fifth to the new monastery in Forty-eighth street, and threw the key of the front door into the street, to symbolize the fact that the building would

you've had enough. You'll get sick if you eat any more."

The Green Room Club is a club of contrast. On the one hand it has a large membership of young men in the theatrical profession, men who have come to New York and are beginning to make good. On the other, there are a number of old men, men who have played in the theatre of an earlier day, many of them having retired. The latter are members of the Edwin Forrest Lodge of the Actors' Order of Friendship, which owns the building. Every member of the Actors' Order of Friendship is a member of the Green Room Club.

of Friendship is a member of the Green Room Club.

George Majeroni, chairman of the house committee, and John C. Peebles, call boy or vice-president, showed me through the club. They led me up the narrow stairway to the quiet lodgeroom, which is used only by the Actors' Order of Friendship. On the way up we passed through the billiard room. Some of the younger members were prefaring to play a tournament game and were seeking a referee. The noise of active youth at play would have brought back sarprised echoes from the revered walls of The Players. Hanging in the lodgeroom and also in various other

public.

In the spring of 1916, George M. Cohan, then abbot of The Friars, led a procession of Friars from the old monastery in Forty-fifth to the new monastery in Forty-eighth street, and threw the key of the front door into the street, to symbolize the fact that the building would never be closed. And it hasn't, being open not only to members, but during the war to countless soldiers and sailors who were invited to every entertainment given by the cowled brethren. The Friars are very proud of their war record. proud of their war record.

The Friars was founded in 1904 by the Press Agents' Association, the founders of the organization being Charles Emerson Cook, Channing Pollock, the playwright; John S. Flaherty, deceased, who was manager of the Majestic Theatre, now the Park, when "Babes in Toyland" and other successes played there; William Raymond Sill, Mason Peters, who has just bought "The Havana Post" and is interested in other Cuban enterprises, and ested in other Cuban enterprises, and Philip Mindil, late dramatic editor of The

Perhaps the bustle and activity of The Friars can be explained by the large number of business men who have been coming into the organization. There is undoubted good fellowship at The Friars, and to see a group of them in the gymnasium or the handball courts is to see this exemplified.



Lew Christy

ters with Al Reeves "Joy Bells" extends his sincere wishes to everyone for a Joyous Christmas

# SEASON'S GREETINGS from

# THE WESTERN **VAUDEVILLE MANAGERS' ASSOCIATION**

"THE SERVICE THAT SERVES"

JOHN J. NASH

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OFFICES

STATE-LAKE THEATRE BUILDING CHICAGO, ILL.

# THE **INTERSTATE AMUSEMENT COMPANY**

KARL HOBLITZELLE. President AZBY CHOUTEAU, Treasurer

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CELIA BLOOM—General Booking Manager PALACE THEATRE BUILDING NEW YORK, N. Y.

THOMAS BURCHILL—Booking Manager STATE-LAKE THEATRE BUILDING

To THE THEATRICAL WORLD

Xmas Greetings

—and—

Happy New Year

to the

Theatrical Profession in General

from the

B. F. Keith Vaudeville Circuit

and the

B. F. Keith Vaudeville Exchange

# My Days in Stock

wonderfully brilliant players with us during my stay; each leaving behind, when they left, some pleasant and profitable memory of our association. Each Monday night we gave a production complete in every detail and, when the fire of 1906 swept out that Temple of Thespis, it destroyed a veritable monument of art. Frequently, during this time, I was asked why I didn't come to New York. I never told the real reason, that I had a wife and family to support and did not feel that I could leave the weekly stipend to hunt in "greener fields"! Perhaps it was best, after all, that I did remain in the ranks, for it was in threshing out fifty-two parts a year that I found my metier, learned just what I could do and how to do it! I probably would have remained tranquilly playing stock if the earth-quake had not come along and shook us all out of our peaceful routine.

When vaudeville brought me to New

stock if the earth-quake had not come along and shook us all out of our peaceful routine.

When vaudeville brought me to New York and my friend, James Montgomery, asked me to see Mr. Winchell Smith about the "Daddy Graham" part in "The Fortune Hunter," at that time the reigning Broadway success, I hesitated. Vaudeville seemed so easy and we would soon play New York, perhaps! However, I saw Mr. Smith and, through him, I was offered the part in the Chicago company by Messrs. Cohan and Harris. Even then I hesitated, but my daughter said, "Father, here is your opportunity at last; you must accept."

So I did, playing the part for three seasons. Then I originated Mr. Carr in "Stop Thief," with the same management. During the second Summer's layoff of that play, I went over to Brooklyn to play with a stock company there; my last appearance in stock and my first realization that stock was hard work! I marveled at the ease with which the com-

pany took the hurdles, seemingly not fatigued or worried at the performance every night and three matinees per week. After all, the pleasures of a part, well played, compensates for the grind, and stock actors are usually most conscientious and ambitious, each good part spurring them on to higher hopes, with the lure of a Broadway engagement some day looming full ahead.

day looming full ahead.

In these days of types, many a stock actor shakes his head and says, "Oh, what's the use?" when he sees some chap, without a grain of experience, chosen for a prominent part for no other reason than that he had "just the right colored hair" desired. But the best is yet to come. If the present conditions in transportation, etc., continue, the stock company will once more come into its own and "the types" will be looking to that channel for engagements. gagements.

engagements.

The years I spent in that line of work are full of ripened memories, of parts sometimes slighted and some well done; of men and women I may, perhaps, never meet again, but whose friendship is dear to me and the sight of whose names makes my heart warm, for we weathered the storms together and, when the last curtain is rung down, I hope to meet them all, in that great stock company behind the eternal footlights.

### WOODS SHOW OPENING

"Woman to Woman," a new play by Michael Morton, will be produced at Stam-ford, Ct., December 31st, with three days at Pittsburg to follow.

A. H. Woods is making the production, with Hilda Spong and Charles Millward in the cast. The staging is under the direction of William Gilmore.



LEO CARRILLO

Appearing at present in a limited engagement in vaudeville. Mr. C after his tour in vaudeville, will be starred in a new play by Edgar Selwyn.

# A Merry Christmas From

CHICAGO OFFICE

### B. F. KEITH VAUDEVILLE EXCHANGE

FOUNDERS

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH F. F. PROCTOR

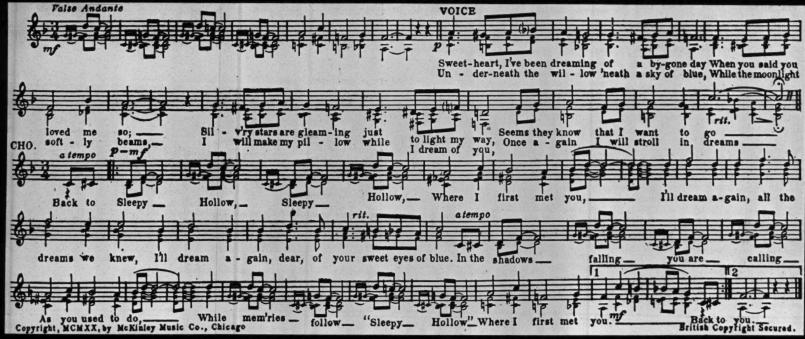
STATE-LAKE BUILDING CHICAGO, ILL. C. S. HUMPHREY, Manager

O BOY! WHAT A HIT! NEW YORK ORCHESTRAS ARE EATING THIS UP! OVER NIGHT SENSATION!

WHERE I FIRST MET YOU

LEMUEL FOWLER
F. HENRI KLICKMANN

WONDERFUL WALTZ-GREAT FOR SINGLES, DOUBLES, HARMONY, DUMB ACTS



HAROLD G. FROST

E. CLINTON KEITHLEY

FOX-TROT BALLAD THAT IS A WONDER! KNOCKOUT FOR SOLO, DUET, HARMONY, BURLESQUE, TABLOIDS, ENTR'ACTS, REVIEWS

RIOT WITH THE DANCE ORCHESTRAS, COAST TO COAST HIT WITH CABARETS, HOTELS AND THEATRE ORCHESTRAS ALL ARRANGEMENTS READY



MCKINLEY MUSIC CO. BOSTON-SM TREMONT STREET BLDG

# Prying Into the Future

figurante, develops his lighting effects with true regard for the entire illusion of the mise en scene and, what is better still, by sheer artistry he can create a definite account sheer artistry he can create a definite some-thing out of the more or less nebulous mat-ter that, too often, in the hands of other

thing out of the more or less nebulous matter that, too often, in the hands of other producers, passes as revue material. His "What's in a Name?" show, despite its inability to achieve extensive patronage, was the most forward-looking revue produced on the American stage in many years. Its influence will be noted in other revues throughout the next decade and, perhaps, even longer.

Helen Hayes, Alma Tell, Genevieve Tobin, Effie Ellsler, Roberta Arnold, Pauline Lord, Elizabeth Risdon, Margaret Mower and Ruth Findlay may be chosen at random from among a large number of capable actresses now playing in Broadway productions who look like dramatic stars of the future. And, among the men, the names of Henry Hull, Norman Trevor, Reginald Barlow, Spencer Charters, Philip Merivale, George Abbott, Dudley Digges, George M. Cohan, Harry Morvil, Ernest Glendinning and, last but not least, Ben-Ami, present themselves as the histrionic reverse of the future which will figure Ami, present themselves as the histrionic names of the future which will figure prominently in electric lights over the portals of theatres.

Motion pictures being a decidedly intangible art with which to deal and the people in it achieve renown in so indefinite people in it achieve renown in so indemine a fashion, that it is almost impossible to predict who are likely to be the favored players of the future. A beauty contest or a photograph in some obscure photographer's window, may result in a new Mary Pickford figuring prominently in the salary list of one of the larger film producing

companies.

Vaudeville has developed remarkably since the days of Tony Pastor. The Keith Circuit is primarily responsible for the ever increasing artistic calibre of the perform-

ers who appear in the theatres of variety. Thus, there is at present a positive demand for high-class vaudeville, with the result that, within the next few years, high-grade vaudeville houses will spring up and flour-ish in all sorts of localities where they don't exist now.

don't exist now.

Burlesque, too, seems to be striving for a higher level. The old time "kooch" and "leg" shows that passed for burlesque are gradually passing. The public taste that had to be catered to along these lines seems to be realizing the futility of such public performances. The very theatres in which this class of shows were housed are being succeeded by burlesque houses that compare favorably with the best type of theatres. Hence, the time is not far off when burlesque, while always remaining an inferior class of musical shows, will at least be of sufficient merit to attract a more varied, and, therefore, wider patronage. varied, and, therefore, wider patronage. Regular burlesque theatres in large numbers may be relied upon to figure in some of the best localities throughout the coun-

of the best localities throughout the country.

No prediction concerned with the show business of the future would be complete without mention of Sam H. Harris, erstwhile theatrical partner of George M. Cohan. For, it appears that Harris looms as a more potential figure in the theatrical business of the future than any other single manager. Who can tell but that, with the aid of the Selwyns, Marc Klaw and A. H. Woods, all of whom are no inconsiderable factors in the theatrical business, and building a circuit of legitimate theatres, he may not be the A. L. Erlanger of a few years hence. langer of a few years hence.

### "BAB" TO CHICAGO

"Bab," the "sub-deb" comedy on society life which has had a successful run at the Park Theatre, is scheduled to close on Saturday, January 1.



JOSEPHINE KERNAN

With HARRY CARROLL'S VARIETIES OF 1920
B. F. KEITH'S PALACE THEATRE, Next Week Direction

Direction-HARRY MILLER



# THE LOEW CIRCUIT OF THEATRES

Founded 15 Years Ago by Marcus Loew Wishes to Extend to Everyone In the Vast Field of Theatricals The Best Wishes for a

### MERRY CHRISTMAS AND A PROSPEROUS NEW YEAR

We have, all of us, much to be thankful for. The past year has been very good to us, and we hope, to everyone whose business it is to entertain the public, whether he be actor, screen player, manager, or producer. That the public holds the theatre a vital necessity rather than a luxury in its daily life, is something to be grateful for. To hold public confidence, to continue to give more than value received, to entertain America's millions, is always our aim, and the aim of those who hold the best interest of the amusement enterprises of the nation at heart.



# RAY SHERWOOD Says:

IF YOU WOULD LIKE SANTA CLAUS TO PUT SOME REAL SONG HITS IN YOUR STOCKING JUST DROP US A LINE AND WE'LL SEE THAT YOU GET

# MIDNIGHT

THIS BIG HIT NUMBER WISHES YOU ALL A MERRY AND A MUSICAL CHRISTMAS.

# SPOOKY-OOKY BLUES

THIS PRIZE BABY ALSO SENDS A MESSAGE "I HOPE YOU SEE MANY MORE."

# SOME LITTLE GIRL

JUST STEPPED IN AND SAID "TELL THEM I WISH THEM THE HEARTIEST AND HAPPIEST."

# I'LL BUY THE BLARNEY CASTLE

THIS LITTLE IRISH SENSATION GAZED UP AND CHIRPED "AND TELL THEM THAT I WOULD LOVE TO BE WITH THEM ALL TO ENJOY THEIR MERRY CHRISTMAS." AND WE ADD "A MERRY CHRISTMAS TO ALL"

# VANDERSLOOT MUSIC PUB. CO.

WILLIAMSPORT, PA.

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TORONTO

MEL BOURNE

**NEW YORK** 

LONDON

RAY SHERWOOD, 645 61st Street, Brooklyn, New York, Phone Sunset 7985

### "OUT IN FRONT"

(Continued from page 6)

other act on the same bill and, in consequence, loses its punch upon repetition.

Let us now analyze the actor's mental attitude as he enters the theatre of comment, or approaches the stage of criticism. Does he read the article, the "puff" or "pan" with the same spirit of open-minded fairness the critic extends when reviewing him "out 'n front"? He many times approaches the article antagonistically. If the critique is favorable, his vanity is tickled, but inwardly, if not outspoken, he says "bull." If the reverse be true of the critic's estimation, he, no matter how much says "bull." If the reverse be true of the critic's estimation, he, no matter how much he may realize the truth of the adverse comment, subjects it to mental or spoken ridicule, and is confident in his own mind that it is due to personal feeling or ignorance, with a preponderance in favor of the latter.

the latter.

If the actor would systematically study each criticism from week to week, and, in an endeavor to constantly improve his artistry, the quality of his offering and its commercial value, if he would take a ratio of the reasons that caused this or that critic to be of the opinion expressed and endeavor to profit thereby, he might not have cause to wonder why he "lays off" so frequently, or why he does not get ahead in the matter of salary advancement and position on the bill. In addition, he would have the innate satisfaction of trying to uplift rather than degrade an artistic calling, if not a worthy and noble profession.

To give a comprehensively thorough di-

ing, if not a worthy and noble profession.

To give a comprehensively thorough digest of the whole field of theatrical criticism, is scarcely within the confines of this article, but, if the brief resume of the broader aspects of this field of endeavor have enabled those whom we judge to more thoroughly understand the methods and viewpoint of the commentator, and has spurred them on to greater efforts, to better things and higher ideals, these lines will not have been written in vain. not have been written in vain.

### MANY THEATRES BUILDING

(Continued from page 19)

Work is advancing rapidly on Forty-fifth street, opposite the Plymouth Theatre, on the Music Box, an operation which is be-ing worked by Sam Harris in conjunction with Irving Berlin. This house, which will accommodate 1,100 persons, is designed on what is popularly known as the intimate style, the balcony extending well on toward the stage.

The biggest investment since the Capitol Theatre was built, is probably the operation of Marcus Loew on the northeast corner of Broadway and Forty-fifth street, which involves a sum said to be close to \$5,000,000. The house will be a moving picture house accommodating 3,800 persons to be known as the State Theatre, the entire structure including a sixteen story of-fice building which will probably house a large part of the music and motion picture trades.

The Tivoli, also a moving picture house seating 3,000, is being erected on the northeast corner of Eighth avenue and Fiftieth street by interests connected with the Arena Theatre on Eighth avenue.

On Forty-first street and Seventh avenue Sanger and Jordan are erecting a play-house for which the name and plans have not, as yet, been announced.

### TAMING OLD MAN GROUCH

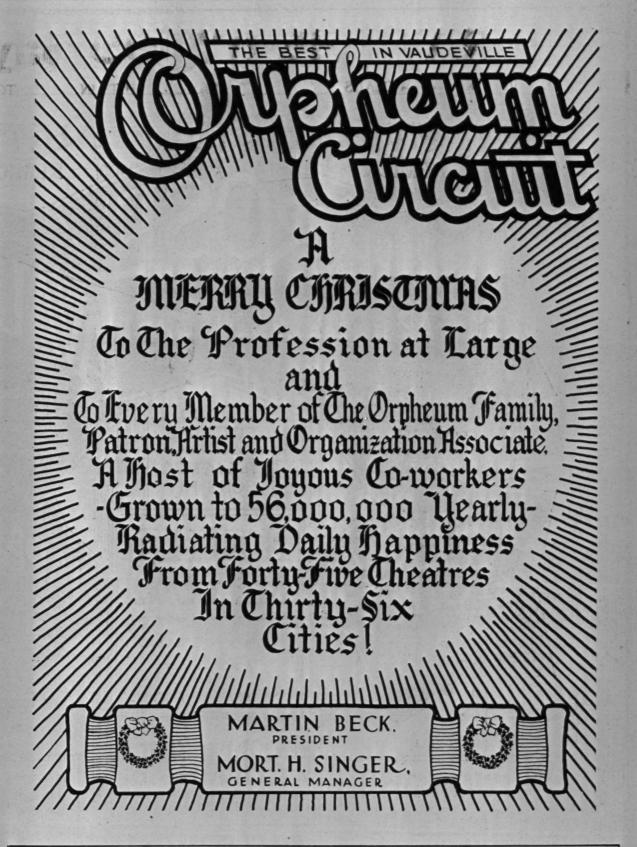
(Continued from page 13)

fine kiddies. I went to his home and told fine kiddles. I went to his home and told his wife what I wanted to do. She was right in for it. I got the tree and presents and toys and had them all set up to surprise him when he got home. Then I hurried back to the theatre. You know the rest. It worked and you're out five dollars apiece, but it's the best bit of work anyone ever did for the N. V. A., and we ourselves a vote of thanks."

The name of the manager?

The name of the manager?

It doesn't matter, but they call him "Sunny Jim" today and the town is—somewhere between Chicago and San Fran-



HOLIDAY GREETINGS

# HURTIGANDSEAMON

**ATTRACTIONS** 

NEW YORK ROOM 309 N.Y.



# I WANT TO BE THE LEADER. OF THE BAND

A NEW FAST SONG BY THE

GUMBLE and YELLEN

COBURN and ROSE

KAHN and BLAUFUSS' BEAUTIFUL NEW WALTZ SONG

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SAN FRANCISCO 908 MARKET ST.
ST LOUIS - THE GRAND LEADER
LOS ANGELES-427 SOUTH BROADWAY
BUFFALO -485 MAIN STREET

DUUUUUY

### "JIM JAM JEMS" TO TOUR

John Cort's production of "Jim Jam Jems" is to open January 1 in Baltimore, play Washington and then Boston and Chicago, for a run. Ada Mae Weeks, who left the show this week, will be replaced by Virginia Fessinger. Dorothy Curtis was to have had the part but dislocated her arm during rehearsals and was unable

### GATTS REVIVING SHOW

George Gatts is planning a revival of his play "The Daughter of the Sun," which has not been out for about two years. The piece is now in rehearsal under the direction of Lorin J. Howard. No opening date or route has been definitely decided upon as yet.



BELLE BAKER

Extends Season's Greetings to All Her Friends

### MOROSCO NOT AN AGENT

Leslie Morosco, who, last week, lost t suit against Ruth Terry, in which suit against Ruth Terry, in which he claimed failure to pay commissions due him, says he did not lose the case on the ground that he was an agent, inasmuch as he claims that all people placed by him are under contract to him primarily. The case was the outgrowth of an attempt by him to collect money which Miss Terry claimed was not due, inasmuch as he had not sufficiently advertised her, thus according to her, breaking their contract. At the trial the agent law, which limits commissions to ten per cent of the first ten weeks, was quoted. Miss Terry, had according to Morosco's receipts, already paid for nineteen weeks. Later she tried to recover the nine weeks' commission on the law, but failed.

### A. FURMAN

### Theatrical Costumer for the Best

Nothing too big nor too small. Vandeville—Revues—Burlesque. Everyone furnisned. Salesroom-1600 Broadway, Rector Building, Room 408, New-York.

# LEARN PIANO BY EAR~IN ONE WEEK Play correct BASS at once with my method. Most anyone can learn in a week

### Theatrical Photographs (Reproductions)

Postals \$1.75 for 50-53.00 per 100-522.00 per 1,000. From any photo. 8x10 Lobby size. \$3.00 for 25-52.5 for 50-510.00 per 100. Colored oils \$20.00 for fifty. Life size colored \$20.00.

C. Barbeau Photo Co.

### BETTY WEBER

wishes all her friends in and out of show business a very wonderful Season's Greetings. The Hartford Courant said: "Betty Weber is the star of TWINKLE TOES." Direction-HARRY BESTRY.

# GEO. COHAN'S BIG HITS

SON 44th St. W. of B'way MATINEES WED. and SAT.

(MANAGEMENT OF MRS. HENRY B. HARRIS)

THE POPULAR **AMERICAN COMEDY** THE

MEANEST MAN MR. COHAN

IN THE TITLE ROLE

GEO. M. COHAN'S **COMEDIANS** 

IN THE GREATEST MUSICAL HIT OF THE AGE

ISN'T IT A GRAND OLD NAME?

MATINEES WED. & SAT.

THE MYSTERY MASTERPIECE

# Merry Christmas and A Happy New Year to All-From Irving Berlin, Inc.

### ANNOUNCEMENT:

WE HAVE ADDED TO OUR WORLD FAMOUS STAFF OF SONG WRITERS THE GREATEST COMBINATION IN THE

THEIR FIRST EFFORT IS A MASTER PIECE-MY MAMMY-

The Oliver

MASTERPIECE

MY

ROSIE

(MAKE IT ROSY FOR ME)

The Quickest Hit Ever Published

LOVE THE LAND LASE BY 115E

DOUBLE VERSIONS-COMIC VERSIONS-SPECIAL VERSIONS, ETC., ALL READY FOR YOU. WRITE-WIRE-OR CALL

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SEE MAX WINSLOW

MAURICE RITTER is now in charge of Professional Dept. in our NEW YORK OFFICE HARRY PEARL is manager of our CHICAGO OFFICE

IOLINIA CINK

JOHNNY FINK is manager of our DETROIT OFFICE
ARCHIE LLOYD is manager of our BOSTON OFFICE

HARRY PEARSON is manager of our PHILADELPHIA OFFICE

FRANK FOSS is manager of our BALTIMORE OFFICE

JOE JACOBSON is manager of our PITTSBURGH OFFICE

PHIL FURMAN is manager of our SAN FRANCISCO OFFICE

MORT BECK is manager of our DALLAS, TEXAS, OFFICE

### **FUND BENEFIT JAN. 21ST**

The Annual Benefit of The Actors' Fund will take place on the afternoon of January 21, at the Century Theatre, under the direction of Daniel Frohman. Seven new acts with all star casts are now being arranged.

### "HUMMING BIRD" CLOSED

Oliver Morosco does not intend to bring "The Humming Bird," the Maude Fulton show, into New York this season, but it is reported that he will work on the piece and whip it into shape for an early showing next season. The show closed last work in Beaton. week in Boston.



JACK VAN

the Hebrew man, wishes all a Merry Christmas and a Happy New Year. This season with Jack Reid's "Record Breakers."

### PUSHING COLISIMO CASE

CHICAGO, Dec. 14.—Dale Winter, who is singing the role of "Irene" at Baltimore, has been called back to this city to assist nas been called back to this city to assist in unravelling the mystery surrounding the murder of "Big Jin" Colisimo, her husband, and overlord of Chicago's night life. It was in Colisimo's restaurant, known the world over, that Miss Winters first gained fame as a singer. She later became the wife of Colisimo.

The actress is said to be the only one who knows the name of the man with whom Colisimo had an appointment the afternoon he was shot to death in the darkened hallway of his restaurant. It is expected that if Miss Winter reveals the name of this man the police will be able to solve the mystery.

It became known today, through Rosco de Stefano, administrator of the estate, that, following the slaying, some one had stolen \$150,000 from the restaurant safe. The money had been placed there a few days before by Colisimo and had been put up by a group of saloon keepers as security pending the completion of a gigantic whiskey deal.



AMS Renting, copy in g. transposing, arranging orchestration music.



AL G. FIELD DEAN OF MINSTRELSY and founder of the AL G. FIELD GREATER MINSTRELS

A Merry Christmas and A Happy New Year to My Friends

JOE LeBLANG

# HOLIDAY GREETINGS

# MINSKY BROS. NATIONAL WINTER GARDEN

HOUSTON STREET AT SECOND AVENUE, NEW YORK CITY

THE GREATEST STOCK BURLESQUE ORGANIZA TION IN AMERICA—"FULL OF PEP"

LOOK AT THIS ARRAY OF STARS UNDER THE DIRECTION OF

# MATT KOLB

PRODUCER AND GENERAL STAGE DIRECTOR

# JACK SHARGEL

A Real Jew Comedian

## FRANK MACKEY

**A Dutch Comic of Ability** 

# JAMES X. FRANCIS

Straight Man De Luxe

## HELEN STANLEY

The Petite Little Lady

# JOHNNY KANE

Dancing Juvenile

# LUCILLE ROGERS

A Prima Donna of Culture

# MAY BELLE

Ingenue Exquisite

# BABE WELLINGTON

The Cyclonic Soubrette

# PRINCESS DOVEER

Classic Dancer

# 24 Regular Chorus Girls

Each One a "Peach"

Always pleased to hear from real artists of ability who appreciate good treatment, short rehearsals and a wonderful engagement. Salary no object if you can deliver. Phone, write or wire to Matt Kolb, producing for MINSKY BROS.

### PLAY TITLES TELL STORY

By Murray Tanner

"The 1st Year" when "Bab" said:
"Call the Doctor," "Daddy Dumplin's" heart went "Pitter-Patter"
but "The Woman of Bronze" said:
"It's an attack of 'Spanish Love,'
'Just Suppose' we call 'Jimmie.' He's
at 'The Tavern' with 'Mary.' He's
the 'One' cured 'I'rene' when she had
'The Broken Wing.'"

Just then "Floradora" heard.

Just then "Floradora" heard a knock and "The Meanest Man in the World" said: "Enter Madame."

"The Bad Man" followed her and said: "Hello Lester,' what's this, 'The Skin Game.' If it is, it's my 'Mecca' for I took 'French Leave' from 'The Heartbreak House,'"

Then "The Bat" flew in and everybody yelled: "'Welcome Stran-

"The Prince and the Pauper" said: "Why, it's 'Ladies' Night,' do tell 'The Young Visitors' when it's 'Kissing Time' for they look like '3 Live Ghosts' struck by 'Lightnin'."

"Good," declared "Afgar," "that will 'Tickle Me'; why, 'Honey Dew,' tell them when 'The Half Moon' will shine, so we can see 'The Gold Diggers' for 'When We Are Young' then we see 'The Mirage' and forget 'The Follies of 1920' but 'Way Down East' that's 'Dangerous Business.'"

"Why," said "Hitchy-Koo (1920)," "Little Old New York' sowed 'Rollo's Wild Oat."

"Now," broke in "The Merchant of Venice," "let's take the 'Idols of Clay 'Over the Hill' that will be 'Tip Top'; then we'll all have 'Good Times.'"

### N. V. A. By an Old Timer

"Comrade, tell me why those letters on your coat you wear; Do they represent an Order famous everyhere? Do those letters you are wearing

stand for any secrecy;
Will you explain the meaning of the
N. V. A. to me?"

Thus spoke one man to another; on the lane of old Broadway, He in turn said "Friend I'll tell you all about the N. V. A.,
We've no secrets in our Order, all
we do is on the square;
Helping out a needy brother that is
why that badge is there."

"Friendship is our heart's desire, as along through Life we drift, When one falls along the wayside, we extend our hands to lift. Honest dealing is our pass word, righteousness in all we do,
That is why I proudly hold letters up to public view."

"Speaking good words of another that is part of our great plan.

Making life a bit more pleasant, showing all that's good in man.

Always ready with assistance when it's meant for others' good,

Up above board in our dealings, acting just as all Men should."

"That's the object of these letters which I so proudly now display, And I am happy I'm a member of the good old N. V. A."

### COHAN SHOW OPENING

"Love and Learn," with Wallace Eddinger in the leading role, will be opened by George Cohan at the Academy of Music, Baltimore, December 27.

UNDER THE SOLE MANAGEMENT OF

### DAVID BELASCO

**SEASON 1920-21** 

OPENING TO-MORROW NIGHT. . LIONEL ATWILL

in "Deburau"

A Comedy from the French of Sacha Guitry, Adapted by Granville Barker at the Belasco Theatre

### INA CLAIRE

in "The Gold Diggers"

A Comedy by Avery Hopwood at the Lyceum Theatre. Second Year.

ON TOUR

### DAVID WARFIELD

in "The Return of Peter Grimm"

By David Belasco

### FRANCES STARR

in "One" New Play by Edward Knoblock

### LENORE ULRIC

in "The Son-Daughter"

A Play of New China by George Scarberough and David Belasco

"CALL THE DOCTOR"

A Comedy by Jean Archibald

### "TIGER ROSE"

A Melodrama of the Great Northwest by Willard Mack. Fourth Se

BELASCO THEATRE



# Florence Walton

Wishes All Her Friends A Merry Christmas and A Happy New Year

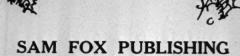








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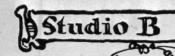


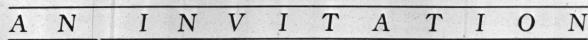
**COMPANY** 

Entrance and Gen. Office

Announce the opening of their New York office, under the management of Thomas J. Donlan, assisted by Kathryn Joyce, Jessie L. Ball, Dailey R. Paskman and Henry C. Fischer. We present here some views of the offices and studios, which have been comfortably fitted for visitors and staff, and we extend to you







To visit us in our Eastern Headquarters at 158-160 West 45th Street—just one door east of Broadway. All are assured of a hearty welcome and we will appreciate the honor of your visit. Naturally, we feel proud of our Eastern Home, which has been arranged in a manner that will prove inviting to our many friends. Our studios were designed especially with a view of pleasing the artistic sense; the decorations, carried out in soft tone colors, give the impression of beauty and comfort. Courtesy and true helpfulness is our motto.

It is our aim to acquaint the profession with the merits of our interesting catalogue, and to demonstrate the benefits derived by the use of our successful publications. We have something for you in our catalogue "from jazz to classic."



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The Sales Room





#### MY CHRISTMAS WISHES

By Tunis F. Dean

I wish there were enough real joy To go around this year. That every heart may have a bit Of precious Christmas cheer; every home might have its

Of happy mystery.
That every face might wear a smile,
And each child have a tree.

But, most of all, I wish the world Might find the road to peace, That all this wicked cruel strife And bickering would cease.
That faith, and hope, and kindliness
Would kindle such a flame,
That greed, and hate, and selfishness Would slink away, in shame.

I wish distress and suffering in Ireand and Armenia Might somehow be allayed, That men would seek to know God's

And keep it, unafraid;
That poor, storm-tossed humanity
Would learn the better way.
That love would clasp all nation's
hands,
Some blessed Christmas day.

#### MAUDE FULTON TO MARRY

BOSTON, Dec. 14.—Maude Fulton, author and star of "The Humming Bird," which recently closed a successful season at the Plymouth Theatre, and Robert Ober, a member of the cast of "East Is West," now playing at the Shubert, are to be married next week according to an announcement made last night at a dinner next, held in the according to Barres.

party held in the apartments of Fay Bainter.

The romance began when the couple first met as school mates in St. Louis. Miss Fulton first attracted attention in randoville.

## LIFE, LOVE, HAPPINESS

By Owen R. Jones

We come into this world, not knowing what it's all about,
And as we go along from year to
year, we soon find out
Life's a funny proposition, with me

you will agree; ome are rich, some are poor, but Life's the same, you see.

Love? Ah! that's the thing that's taught us by our Mother,
The best teacher in all the world—

there is no other.
Life with Love, they both go merrily together
In sunshine and as well in dark and

stormy weather.

With Life and Love goes Happi-piness, things we all enjoy; For these things come to everyone, be it girl or boy.

So, as through your Life you go, be Happy if you can—
A pleasant smile, a happy thought, ne'er bothered any man!

#### BOOKLET ABOUT WALNUT

PHILADELPHIA, Dec. 18.—A souvenir program is being prepared for the opening of the Walnut Street Theatre the week of December 27. It will be really a historic booklet containing a history of the famous playhouse, a concise history of the stage from its beginning in the United States, a list of the famous players and the plays given in the Walnut, the early character of the theatre, together with many interesting sidelights that are generally unknown in connection with the house to the playgoers of the present day.

the playgoers of the present day.

The booklet will be printed on fine calender paper and will contain many interesting illustrations besides contributions from several well-known writers and authorities on the drama.

ARK STRAN

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MOE MARK, President and General Manager

**GREETINGS** 1920-1921

May the recollections of the happy hours spent at the Strand be but a reminder of the many big things we have to offer you during the glad New Year.

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A MERRY CHRISTMAS

A HAPPY NEW YEAR

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#### THE NEGLECTED ROAD

(By James F. Powers)

I've walked the road to Fortune-Town

For many a weary day;
And scores of those who went
with me
Have fallen by the way.
I've seen the promise of the dawn
Fade with the falling light,
When all around my pathway
Fell the draperies of night.
And Fortune-Town is far beyond
The dimmest distant hill
And I am old and sick at heart,
Yet on I journey still.

For, sometimes, when the Spring

blows warm

Across the melting snows,
I scent the garden on ahead,

Where blooms the earliest rose.

And I know that just around the bend

The road goes sloping down
An easy tree enshaded road
Right into Fortune-Town.
And though the hill is hard and

rough
That stretches up before The golden city seems so near I take my way once more.

Just when I have gained the crest I gaze afar and see Range after range of wooded hills Between my goal and me. Yet with each morning comes new

strength,
To ease my weariness,
And though the night brings chill

despair
And doubting and distress.

My eyes are still fixed far away
Upon the hazy crown
Still, worn and spent, decrepit
and old, I'm thinking of Fortune-Town

In all the years that I have trouped I've made many a friend And when each salary night rolled

round

round
One half of it I'd spend,
If I but had an ounce of sense
In all those bygone days
My declining days wouldn't be so hard.

Thrift is the game that pays.
Take warning, you easy livers,
Never have your head bowed down

Go over the road with an easy load The road to Fortune-Town.

#### HEADS CHICAGO OPERA

CHICAGO, Dec. 17.—Harold F. McCormick has been elected President of the Chicago Grand Opera Association. For the last two years the new president and his wife have been the "angels" of the Chicago Grand Opera Company, having contributed the larger part of \$350,000 to meet the annual deficit.

#### "OH PAT" OPENING SET

Pat Rooney and Marion Bent will open in Wilner and Romberg's production of "Oh Pat" at Allentown, Pa., December 30.



ADELAIDE AND HUGHES

· Wish All Their Friends A Merry Christmas and A Happy New Year



#### PRIMROSE MINSTRELS

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Including JOHN GOSS, TOM MOLLOY, RICHARD ROBERTS, DAN HALEY, E. BOOTH PLATT

Impersonator

Fascinating

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MORRIS

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OF SECURITY SECURITY

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PEEK-H-BOO CO.

WISH YOU ALL A MERRY CHRISTMAS AND A HAPPY NEW YEAR

KELSO BROTHERS

7 MUSICAL 6 H I G H SPILLERS



McCUL

Arthur Harris, Manager

Mike Zelenko, Musical Director Chas. Crofts, Advance Man

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#### TO ABBOT GEO. M. COHAN

By A. L. Jacobs

(Written on the occasion of Cohan's being reinstalled as head of the Friars, Sunday, Dec. 12, 1920.)

During all the years that have come and gone, And in all that the Friars have said

and done, No occurrence means more to them

Than the event of this evening in our great hall.

The spirit of fraternity-our very foundation-

Cements us in spirit—is our inspira-

tion
To help and encourage each Friarly member

With the sympathy that only sorrows engender.

With our hearts full of cheer on this night,
With our hands outstretched to main-

tain the right;
Again we pledge each Friar, one to the other, To continue our work as brother to

brother. To you our Abbot, George Cohan, we

cheerfully tender
The best there is in us ever to render,
To strengthen the Friars each one

and all, Whether out on the road, or here in the hall.

May you, dear Abbot, ever inspire
The highest standard of manhood in
every Friar,
Thereby sustaining the best in us all,
Friars on the road or in this great
hall.

Our united efforts will ever prevail, And in our objects we cannot fail; So all together we hold on high And pledge our Flag—may it never

#### MUSINGS

By Jimmy Lyons

What a lot of men think they know about women can be written on a postage stamp with a paint brush.

"If every little movement has a meaning all its own," what does the Shimmie mean?

It's funny that the "life of Reilly" is usually enjoyed by a Cohen or

Baldness don't necessarily signify having an over-supply of brains.

Many a soft head can be found beneath a stiff hat.

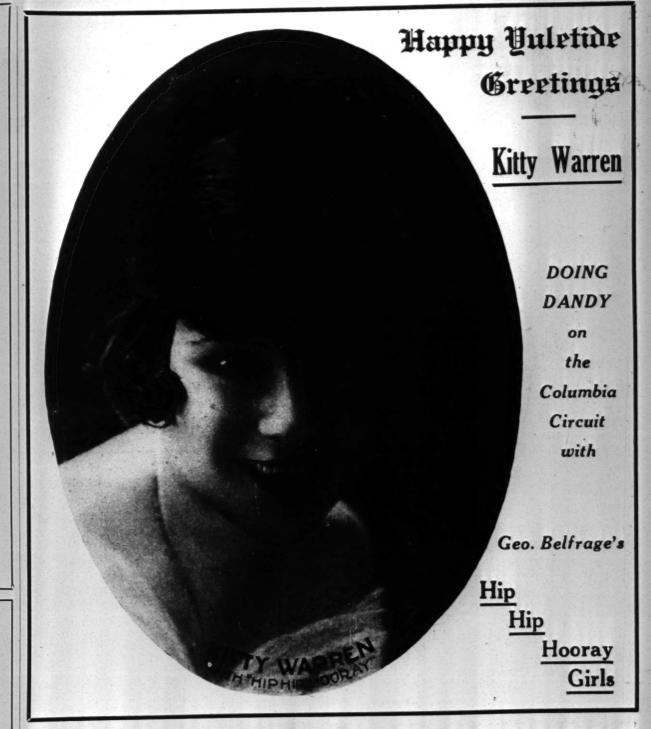
Love at first sight may be strong, but hate at first sight is stronger.

A new seventeen-fifty "hand-me-down" is better than a hundred-dollar "second-hand."

Ambition is half the battle won.

He who always keeps praising himself is always ready to take an encore.

A woman's last resort is tears.



# 深深深淡淡淡长淡木淡木淡木淡木绿绿淡淡淡淡 ERRY CHRISTMAS EVERYBODY

"MY HOME TOWN"

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EDW. S. KELLAR

Representative

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NOW PLAYING LEADING THEATRES.



# THE PREMIER MUSICAL COMEDY ATTRACTION OF THE SEASON BURT EARLE

THE FAMOUS BANJOIST AND 8 YOUNG, BEAUTI-FUL, TALENTED, WESTERN GIRLS, PRESENT 20 MINUTES OF UNEQUALLED MUSIC & COMEDY.



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Agents for Vaudeville

ARTHUR KLEIN, STRAND THEATRE BLDG., N. Y.

Agent for Motion Picture Theatres

# Prisoners Give Good Show

Some of those birds up at Sing Sing may not have been good citizens when they were on the outside, but that they are more or less good entertainers was indicated last Saturday afternoon when the Mutual Welfare League presented a diverse theatrical show in the prison chapel.

Mutual Welfare League presented a diverse theatrical show in the prison chapel. The performance was the first of a series of five which will end with tonight's (Wednesday) performance. And to call the show, especially the musical portion of it, a splendid amateur entertainment, would hardly suggest the gladsome enthusiasm it evoked among the major portion of the large audience of outsiders that paid \$1 net to witness it.

The players who took part were not all amateurs, for Edward Medeuil, who, besides contributing a few songs and dances, staged the ensemble numbers in the "Sing Frolic" show, is a former cabaret entertainer who, hot so long ago, was an International League ball player, pitching for the Rochester team.

Then, too, there is John McGraw, not the famous ex-Lamb of that name, but an equally famous one in what might be best described as matrimonial circles. This John McGraw is an actor by profession, who will, perhaps, be remembered by the Actors' Equity Association, of which he says he is or was a member, as a former member of the cast of "Bunty Pulls the Strings," "Kitty Mackaye," The Irish Players, and, more recently, with George McFarlane in vaudeville. He also says he was a member of Marie Tempest's company.

Anyhow, that this John McGraw has a Anyhow, that this John McGraw has a

Anyhow, that this John McGraw has a tendency toward matrimony is evidenced by the charge that brought him into dur-

ance vile about Liree months ago—bigamy, no less. And, after all was said and done, Judge McIntyre, in the Court of General Sessions, uttered the confining words, "No less than three nor more than five years," the major portion of which McGraw still has to serve.

It may also interest the theatrical world.

It may also interest the theatrical world to know that one of the ladies whom this to know that one of the ladies whom this gentleman of the profession honored with his name was Agnes Smith, whom he first met about five years ago while she was a member of the cast of the "Kitty Mac-Kaye" show in which he also played a part. More recently, McGraw was engaged, he says, to marry a girl in England, where he was, until about four months ago, when a ruse cablegram from the police here brought him back to this country. And now he hopes to be out by Christmas, A. D. 1921.

The show opened with a dramatic play-

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The show opened with a dramatic playlet entitled "The Traitor," written by
Percival Wilde, a dramatist in his own
right, but better known as a recent collaborator with Samuel Shipman in a play
that failed on Broadway. "The Traitor"
tells the story of a ruse that resulted in
the capture of a spy in the American ranks
during the late war. Thomas Burke, who
played the part of a highly patriotic
major, contributed the outstanding bit of
acting in this playlet.

Followed another dramatic playlet entitled "The Knave's Move," by William
Brown Meloney. In this playlet a crook
proves his loyalty and devotion to his
saloon keeper, politician benefactor, by
assuming the blame for a crime the latter's son committed. John McGraw, as
the benefactor, and Thomas Burke, as the

A H WOODS WISHES AMerry A Happy New Year

SEASON'S GREETINGS

FROM

# ROCCO VOCCO

CHICAGO MANAGER, LEO FEIST, INC.

GRAND OPERA HOUSE BLDG., CHICAGO, ILL.

GREETINGS!

# MAX' ROGERS

PERSONAL REPRESENTATIVE OF HIGH CLASS ARTISTS

1544 BROADWAY

NEW YORK CITY

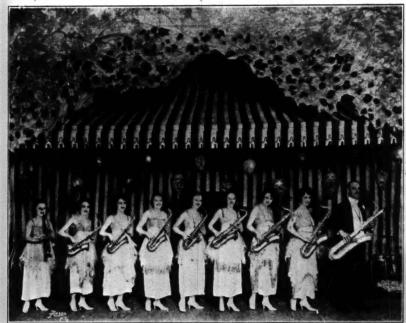
New Acts Always Welcome

LEW CANTOR IRVING YATES JOHNNY HYMAN

Wish You All

A MERRY CHRISTMAS AND A HAPPY NEW YEAR

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New Acts Always Welcome

LEW CANTOR IRVING YATES JOHNNY HYMAN

Wish You All

A MERRY CHRISTMAS AND A HAPPY NEW YEAR

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# "LIKE WE

By CREAMER and LAYTON

By MAX KORTLANDER



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## CHAS. K. HARRIS

COLUMBIA THEATRE BUILDING BROADWAY & 47th STREET NEW YORK

crook, each gave a good performance. It might also be mentioned that Thomas Duggan, who played the part of a Central Office man, looked the part.

Office man, looked the part.

Then came the musical revue, yclept "Prisoners by Proxy." Just why this title was adopted is surely not evident from the musical high jinks that ensued. It was written and produced by Frederick B. Hatfield and contained a prologue, one act and four scenes. The scenery was painted by Frederick Badrian, and mighty adequate scenery it was, too.

All of the twenty-four musical numbers.

All of the twenty-four musical numbers, with the exception of two, were regular "outside" popular tunes. The two original ones were "Egyptian Rose," written and composed by Isaac Bradford, and "My Wife's Gone," written by John McGraw and Bradford.

There was some sort of plot dealing with stocks and bonds, a yachting trip and, finally, the cell-block at Sing Sing. But, just what it was all about will probably never be determined.

The outstanding feature of the show was the really nifty manner in which the "maidens" of the chorus cavorted. Such a well drilled chorus is rarely to be met with in an amateur show and Medeuil, who staged the ensemble numbers, deserves special commendation for his excellent work.

Then, too, there was a quartette which sang exceptionally well, a Hula Hula maid, played with reckless abandon by Lorraine, a Hebrew character part much overdone by a Hebrew character part much overdone by Patrick Deeley, who gave an excellent exhibition of clog dancing, however; ar English nobleman, played with much humor by John McGraw; a bank president, played with smooth dignity by Samuel Jackson, and a realistic bit of characterization from the play "Checkers," done by Edward Dunphy. Others who figured Edward Dunphy. Others who figured prominently in the revue proceedings were John Burke, Louis Toibman, Herbert Perrault, William Finlay, Benjamin Mondel, Henderson, Shor, Fisher and Ventimiglia, Cunningham and Badrian, Grinnage, Lofton and Chrubey, Frank Chambers and John Cook John Cook.

Louis Gallo was stage manager and Thomas Shirro directed the orchestra.

Thomas Shirro directed the orchestra.

This is the second show the Mutual Welfare League has produced at Sing Sing this year and it may be said to the credit of this splendid organization that the performances merit patronage, not only because of the unique interest that attaches to them, but chiefly by reason of their actual value as definite entertainment.

#### PRINCE LIKES U. S. DANCES

LONDON, Dec. 16 .- "I have found in my LONDON, Dec. 16.—"I have found in my travels that American girls are the best dancers in the world," was the admission made by the Prince of Wales at a dance given last week by Lady Ribblesdale, who divorced the late John Jacob Astor.

Prince Edward made the confession to June Tripp, the nineteen-year-old dancer in Charles Cochran's revue, "London, Paris, New York," who was another guest at the dance. He said:

"I danced with heaps of American girls

at the dance. He said:

"I danced with heaps of American girls during the short visit I paid to the United States. Generally speaking, they are better than English girls because they are not so absurdly nervous of me.

"You really dance very well," his young partner replied. "Can you jazz?"

"Rather," said the Prince. "I shall show you later on."

Edward danced again with the girl and told her this story from his Australian experiences:

told her this story from his Australian experiences:

"Wnen I was in Ballarat, a miner rushed up and said, 'shake, Prince, shake.'

"I shook hands with the man, and then he said, 'now, say, give me a cigarette and lend me a fiver.'

"Certainly, 'Diegon', I said, taking out

"Certainly, 'Digger,' I said, taking out my cigarettes and pocket-book. 'Here you

"Gee whiz,' he shouted, jumping with joy. 'I bet ten pounds with my pals that I'd shake hands with you, borrow a fiver and smoke one of your fags. And I've won.'

"Off went the Digger to collect his bet, but I'm sorry to say he didn't repay my

## **EDDIE CASSADY**

The Gloom Doctor



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# 1920—GREETINGS—1921

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Prima Donna

and



STELLA MORRISSEY

Prima Donna

I. H. HERK'S JINGLE JINGLE CO.

TOURING THE COLUMBIA CIRCUIT 1920-1921

#### JIM PILLING By Eddie Nelson

Ever meet a MAN who is everything they say?
I met one, and I'm mighty glad
I did,

The same size head he used to have, he proudly owns to-day And by the way, he wears the same sized lid.

I met that MAN just recently, and here I wish to state, A few words if the editor is will-

I'm sure the artists will agree when they look up their "dates"
They met the PRINCE they all call "Friend Jim Pilling."

I met him in Vancouver, in the province of B. C..
In Mr. Beck's theatre, on the border;
He's played most every high-class act there is from A to Z,
From Karno's Monks way up to Harry Lauder.

And FRATERNIZE for him (it has

just occurred to me)
Would be a satisfactory sort of

billing,
He has that get-to-gether spirit that
I like to see—
A mannish man, this chap they call
JIM PILLING.

If you weren't introduced to him, or had him pointed out, You'd take him for the laundry man or tailor, But don't act uppish, fresh, or smart, not while he's about,

As he can be as tough as any sailor.

Put this in your bonnet, he's always on the square, And knowing him makes life seem

somewhat better,
Believes in treating everybody in a
way that's fair,
Jim Pilling's what I'd call a

friendship getter.

When he walks just after you get

through,
And the audience proclaims your
act a "riot,"
Like as not he'll walk right up, and

then he'll say to you:
"Have you been on?" but he means
nothing by it.

He might walk in your dressing

room, most any time,
To pass the time of day, or tell
a story;
When he walks out, he leaves a trail

behind of sunshine, To radiate around you in its glory.

There may be "better" managers, no

doubt some place,
But a bet with you to make, I'm
willing;

I'll wager when you meet him, you'll say that he's an ACE,
This fellow in Vancouver, named
Jim Pilling!

# Greetings

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LEO GREENHUT, Manager

A Visit to this Studio will be convincing GREETINGS TO ALL

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# **GUS DREYE**

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# Holiday Greetings! George Broadhurst

Broadhurst Theatre New York

# Erwin & Jane Con

Will Present a NEW COMEDY Under Personal Direction of MR. SIDNEY WILLIAMS RIVERSIDE THEATRE, New York, Week of Jan. 10

XMAS GREETINGS AND HAPPY NEW YEAR FROM

Vienna, Austria

BEATRICE W

# The BABE PUTH of Song Hits

Mispering

It takes three minutes to learn it and a year to forget it.

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×

#### IN ON SENNET REVUE

Arthur Hammerstein and A. H. Woods have formed an agreement whereby Ham-merstein will have an equal share in the production of the three-act musical girl review displaying the famous Mack Senreview displaying the net Bathing Beauties.

The review, which has been tentatively called "Wild Waves and Wild Women," will be offered for a Broadway showing early in the Spring, with the assistance of Mack Sennet himself. The book will be written by Otto Harbach, who will depart January 18th for the Sennett habitat at Long Beach, California, to start work on

#### PASSION PLAY FEB. 6

The Passion Play is to be given February 6 at St. Joseph's Auditorium in West Hoboken, under the direction of Father Grieff with the approval of Bishop O'Connor of Newark. A second performance will be given March 22.

#### VITAGRAPH HEAD MARRIES

Jean Paige, Vitagraph star, and Albert E. Smith, president of the same organization, were married last Tuesday at the home of the former's parents at Paris, Ill. After her graduation from high school at Paris, Miss Paige made a special study of elocution for two years at an Eastern college. Her dramatic ability attracted attention and she received an offer to appear on the stage, but decided, instead, to go into pictures. She appeared in the O. Henry pictures. She appeared in the O. Henry series produced by Vitagraph, after which she was selected as the star of "Black Beauty," which will be released next month. Her entire experience in the silent drama has been with Vitagraph.

#### "JUST SUPPOSE" LEAVING

Patricia Collinge will end her engagement at Henry Miller's Theatre, in "Just Suppose," the play by A. E. Thomas, on Christmas night.

Sincere Wishes for A Merry Xmas and Happy New Year to My Professional Friends

## **EDDIE MACK**

Mack's Clothes Shop



# Season's Greeting

America Male Melba

# Art Egbert

Leading Juvenile

Dance Impressions

# Paul Davenport

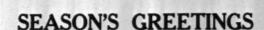
Songs and Dance

Character Leads

Comedy Leads

with ORIENTAL FROLIC





# m B. Friedlander

WILLIAM B. FRIEDLANDER ATTRACTIONS

140 West 42nd Street

New York City

JACK WEINER, **Business Manager**  No.

I. M. WEINGARDEN
PRESENTS

# WHIRL OF MIRTH

AND THE MEMBERS OF HIS COMPANY

WHO WISH ALL A MERRY CHRISTMAS AND A HAPPY NEW YEAR

A New Eccentric Comedian—Coon Shouting Soubrette with Pep

ASA CUMMINGS

JAMES HERON



# AL FERRIS

Featured Comedian-Eccentric Streak of Lightning



EDDIE 2

ROSE





# **Ruth Addington**

PRIMA DONNA

PERSONALITY, VOICE AND GOWNS



# **Mabel White**

ACROBATIC SOUBRETTE WATCH ME GROW



# Neil Schaffner

STRAIGHT MAN



# Joe Lyons

STRAIGHT MAN AS THEY MAKE THEM



# Besslo & Delores

CHARACTERS AND WEB
NOVELTY



# Carl Dellorto

NOVELTY VIOLIN SPECIALTY

#### **OUR BEAUTY CHORUS**

Edith Schaffner Dot Vernon Carrol Clement Sadie Lyons Mabel Nelson Vera Esberger Lillian Colbert Mandie Lucas Sarah O'Brien Victoria Chestney Vernice Jarnot Mae Woods Crystal Bell

Fay Delmar McCormack Sisters Irma Griffin Mae Dickey Al Rackett, Musical Director Charlie Seeley, Carpenter James Lehy, Property Man Al Prosser, Electrician

#### By W. D. Negeforth

He's a little dog with a stubby tail, And a moth-eaten coat of tan; His legs are short, of the wobbly sort; I doubt if they ever ran;
He howls at night, while in broad daylight
He sleeps like a bloomin' log,
And he likes the feed of the gutter breed;
He's a most irregular dec

He's a most irregular dog.

I call him Bum, and in total sum He's all that the name implies, For he's just a tramp with a high-

way stamp
That culture cannot disguise;
And his friends, I've found, in the
streets abound,

Be they urchins, dogs or men; Yet he sticks to me with a fiendish

It's truly beyond my ken.

I talk to him when I'm lonesome-like
And I'm sure that he understands When he looks at me attentively

And gently licks my hands.

Then he rubs his nose on my tailored clothes,

But I never say aught thereat. For the Good Lord knows I can buy more clothes, But never a friend like that.

So my good old pal, my irregular dog, My flea-bitten, stub-tailed friend, Has become a part of my very heart, To be cherished till lifetime's end. And on Judgment Day, if I take the

That leads where the righteous

meet,
If my dog is barred by the heavenly We'll both of us brave the heat.

#### TEACHING WITH FILMS

Teaching advanced mathematics, geometry and trigonometry by the aid of an animated moving picture film was shown and explained recently by Charles H. Sampson, teacher of mathematics at Huntington School, Boston.

During the ten or fifteen minute "movie" show, lines, squares, circles, triangles and the like were juggled around on the screen.

According to Professor Sampson, while there are hundreds of educational films made and shown, this is the first experiment with figures.

"We have shown the film to students and they have seen and understood quicker and more fully," he declared to the school teachers.

The professor declared that while he acknowledged that nothing could take the place of the teacher in the class room when teaching mathematics that his movie film with its animated figures and forms took the dryness out of the problems and made the study more interesting for the student. for the student.



Season's Greeting's

# Sarah Hyatt

Prima Donna

Monte Carlo Girls

1920-1921

A MERRY CHRISTMAS AND A HAPPY NEW YEAR

# Six Brown Brothers

"TIP TOP"

SEVENTH SEASON WITH FRED STONE

GLOBE THEATRE

**NEW YORK CITY** 

TOM BROWN

Manager

A MERRY XMAS AND A HAPPY NEW YEAR TO ALL

## EIS-RUSSO RUSSO-

NOVELTY DANCERS

A MERRY XMAS AND A HAPPY NEW YEAR TO ALL

ORIGINAL IRON JAW SENSATIONAL WIRE ACT

DIRECTION PAUL ALLEN—BOOKED SOLID

# AL SHAYNE

WISHES ALL HIS FRIENDLY ENEMIES

# A MERRY XMAS

FROM THE WINTER GARDEN, BROADWAY
TO LOEW'S

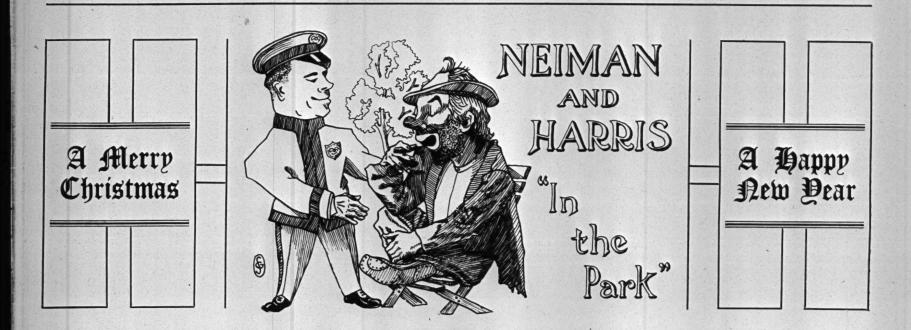
AVENUE B

Headlining, Marcus Loew Circuit. Booked by my adviser, Al Shayne, less 10%

WATCH ME GROW

Fally Marcus Circuit, Next Season

Direction—MERCEDES



# THOMAS E. SHEA SPOTLIGHTS

INTRODUCING FLASHES FROM

"The Cardinal," "The Bells" and "Dr. Jekyll and Mr. Hyde"

#### "GOD'S OWN LAND"

By Frank "Bud" Williamson

Out beyond the Rockies,
Across the Great Divide.
Every time I hear that,
I fill up with pride. For there's no place That's half so fair.
And folks you meet Are dead on the square. Rough and ready
But their hearts are true;
And they'll stick by you In all that you do.
They call it God's Country
Now that's a fact—
And when you leave there
Why you want to get back.
I've met a lot of people
In this great land

In this great land In this great iand
But out west is where
They love to shake your hand.
They think more of a friend
Than they do of a dollar;
And if you ask them for help
You'll never hear them holler.
So give me my Rockies
My mountains my golden west.

So give me my Rockies
My mountains, my golden west;
And I'll be contented
And you can have the rest.
But should you ever take a trip
Out to "God's Own Land"
You'll find me there
And I'll make this stand,

You're as welcome to our hills
As the flowers in May
And I hope you've come

And come to stay: And if you need help,
Just say the word,
And me and the boys

And me and the boys
Will stake you to a herd,
Then start you raising cattle
And deal you a fair hand
And you can make good
Right out in our land.
So forget about New York
And its bright lights so gay;
Say good bye to "Bluff Alley"
That they call Broadway.

#### CAN'T GO BEHIND SCENES

BRUSSELS, Dec. 15.—These new regulations for the Brussels theatres have been

promulgated by the police:
"The audience must not call out to actors or actresses to address the audiences. "The public is prohibited from going behind the scenes.

"All smoking in theatres is forbidden. "No women are allowed to wear hats except in certain seats, where close fitting

toques may be worn."
The regulations have called forth many

PROCTOR'S 23RD ST. THEATRE New York City

PROCTOR'S

THEATRE

Mount Vernon

N. Y.

PROCTOR'S

THEATRE Yonkers

N. Y.

PROCTOR'S

PALACE ROOF Newark N. J. PROCTOR'S

58th St.

THEATRE

New York

City

PROCTOR'S THEATRE N. Y.

THEATRE N. Y.

HARMANUS BLEECKER HALL Albany, N. Y.

PROCTOR'S FIFTH AVE. THEATRE New York City

PROCTOR'S THEATRE

GRISWOLD THEATRE Troy N. Y.

PROCTOR'S THEATRE Schenectady N. Y.

PROCTOR'S THEATRE Plainfield N. J.

PROCTOR'S 125th St. THEATRE New York City

Holiday Greetings

F. F. PROCTOR

PROCTOR'S PALACE THEATRE

Miss Lee is as light as a bubble and

that she can dance most gracefully.

Mr. Donovan has always specialized in story-telling, and every year he has a new crop to get rid of. The vintage of 1920 is surely not a whit

inferior to any previous collection he has offered.

Lowell Courier-Citizen.

PROCTOR'S THEATRE Elizabet N. J.

PROCTOR'S BROAD ST. THEATRE lizabeth N. J.

# IAMES B. DONOVAN

More power to James B. Donovan, who has always been a big favorite here, and who enjoys to the utmost the title of "The King of Ireland." His stories are funny to the very heart of them, and they are told so deliciously that a perfect roar of laughter greets every one of them. His opener yesterday was so good that it actually held up the progress of the show. With Mr. Donovan is Miss Marie Lee, billed as "the dancing butterfly." Certain it is that Miss Lee is as light as a bubble and MARIE LEE Playing the Keith Time BOOKED SOLID

> Compliments of the Season from Us; Also from Mr. Donovan, Jr.

YULETIDE GREETINGS

# SCOTTIE FRIEDELL

"HOT DOG—ATTA BOY"

AND CECIL "CURLS" McCANN

With VICTORY BELLES

Season 1920-21

A MERRY XMAS AND A HAPPY NEW YEAR TO ALL

GEORG JUST BACK FROM AUSTRALIA

# HENRY W. SAVAGE, Inc. OFFERINGS

FOR THE SEASON OF 1920-1921

MADGE KENNEDY "SHAVINGS"

In a new musical romance—book and lyrics by Zelda Sears, music by Harold Levey, staged by John McKee, dancing numbers arranged by Julian Alfred-with metropolitan singing cast, dancers and singers in quartettes, quintettes and octettes-

"LADY BILLY"

on her return to the speaking stage after three years as a screen star, in a new play by Dodson Mitchell, with Broadway cast including Leslie Austen, Amelia Gardner, Morgan Coman and Edward Fielding-"CORNERED"

the Cape Cod comedy success which played for five months last season at the Knickerbocker Theatre, now on a tour of principal cities, with the original cast intact.

HENRY W. SAVAGE, INC. SUCCESSES AVAILABLE FOR STOCK RELEASE

#### -DRAMATIC PLAYS-

Along Came Ruth The College Widow Con & Co.

Easy Dawson Excuse Me The Florist Shop The Galloper The County Chairman The Great Name

Madame X Mary Jane's Pa The Million What Ails You? Miss Patsy Top O' Th' Mornin'

Head Over Heels Pom Pom Have a Heart
The Gay Hussars
King Dodo
Little Boy Blue
The Love Cure

#### - MUSICAL PLAYS

Maids of Athens The Man From Now Peggy From Paris The Prince of Pilsen Sari The Sho-Gun Somewhere Else

The Student King Sultan of Sulu Tom Jones Woodland The Yankee Consul A Yankee Tourist For terms apply through your broker or direct to HENRY W. SAVAGE, Inc., Stock Dept., 226 West 42nd Street, New York City

COMPLIMENTS OF THE SEASON

# Stella Mayhew and Billee Taylor

A MERRY XMAS and A PROSPEROUS NEW YEAR

IS THE WISH OF

# Mr. and Mrs. Fred Isaacs

To All Their Friends and Patrons

NEW HAYNES HOTEL

SPRINGFIELD, MASS.

#### STAGE MANAGER NOW PRIEST

Many CLIPPER readers will recall "The Brothers Byrne," but there are few who know that one of them, Michael J., is now chaplain at the Federal Prison, Atlanta, Ga. From being stage manager of the old "Eight Bells" show to being a chaplain is a jump even longer than on the Western circuits

Since June, 1917, Father Byrne has been chaplain at Atlanta. His had been a strange story, and his experiences in the orld had fitted him to reach the hearts

The Byrne boys came of a well known Norwich family—there were five of them. From their boyhood years they had taken From their boyhood years they had taken naturally to tumbling vaulting sleight-of-hand stunts, and acrobatic turns making unusual demands on their agility. It began in their father's barn and nearly scared their good mother into hysterics, lest they break their bones. But nothing serious happened to them, and in the course of time they got to the metropolitan stage with their screamingly funny "Eight Bells," which was put together by one of the brothers, John F., who had also a decided gift at rapid sketching. The Four Brothers Byrne made a hit everywhere—and the fifth and oldest of the quintet, now the prison chaplain, was their stage manager.

In his boyhood he had had an inclination In his boynood he had had an inclination toward the priesthood, but he got into the hurry and rush of stage life. In 1889, at Norwich, he married a girl who had been his friend since school days, Miss Agnes

Scanlon.
They They had three children, James A. Byrne, who took his father's place as stage manager for the Brothers Byrne, Capt. John F. Byrne, who left his duties as surgeon for the Baltimore & Ohio Railroad to enter the service and Miss Bessie Byrne, who was an army nurse stationed at Fort McPherson.

On the death of his wife in 1908, the

thoughts of Michael Byrne again turned to the opportunities, for doing good in the church. During all his busy life he had been a student, so when he finally was able

to convince the ecclesiastical authorities of his fitness for such a calling, he was able to accomplish the usual four years' course of study with students greatly his junior. The Roman Catholic Church has from time to time permitted widowers to enter the priesthood, after a rigid course of study in its seminaries, following proof of the caudidate's eminent fitness for holy orders, which ordination of course imposes celibacy and prohibits marriage after the reception of the solemn sacrament. of study with students greatly his junior.

That was why Michael Byrne suddenly dropped out of sight, and for several years only his nearest relatives knew of his whereabouts—he was in the monastery of St. Francis at Lorette, Penn. In June, 1912, he was ordained at the Cathedral of Altoona by Rt. Rev. Eugene A. Garvey.

He then returned to his native town of Norwich to celebrate his first solemn high mass in St. Patrick's Church, where his relatives attended the impressive service. Then he went to Savannah, by which diocese he had been formally "adopted," and where he was stationed at the cathedral

where he was stationed at the cathedral under Bishop B. J. Kiely.

Again the world forgot the elderly man, until something brought to public knowledge the fact that he had been appointed chaplain at the big federal prison.

Just what his charge is may be inferred by the statistics published in the prison magazine "Good Words," as follows:

From August 27th, 1920 to September 26th, 1920, inclusive:
Received 41
Returned from escape 1 Discharged—
By expiration of sentence 79
By order of U. S. Court 1
By order of War Dept
By Commutation of sentence
By Pardon 0
Transferred to other institutions 0
Escaped 1
Paroled 33
Died 0
Present Population
Last Register No

# XMAS GREETING Miss Pert oue Kelto

Edward Kelton, Musical Director

Murray Feil, Agt.

Offices of Winthrop Ames 244 West Forty-fourth Street YORK CITY NEW

Edward Lyons, Manager

# ROBERT TELLER SONS & DORNER

Lithographers, Music Engravers and Printers

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MERRY XMAS AND A HAPPY NEW YEAR TO ALL

MARIE HART

Assisted by CHAS. MARKWITH

DIRECTION JAMES PLUNKETT

GREETINGS OF THE SEASON

JEAN UVA CHAS. WALDRON PRESENTS

# FRANK FINNEY

"LAFFHOUN"

AUTHOR OF NEW MATERIAL AND PRODUCER OF A NEW SHOW EACH SEASON. FOURTEENTH SEASON WITH BOSTONIANS.

**GREETINGS OF 1920-1921** 



THE FRENCH FROLICS

WITH HARRY FIELDS

PRESENTS

TID BITS OF 1920

WITH HARRY STEPPE

ENGLEWOOD THEATRE

CHICAGO

SUITE 709-710 COLUMBIA THEATRE BLDG. WANTED PEOPLE FOR NEXT SEASON

THREE SPOKES IN THE AMERICAN BURLESQUE WHEEL

SEASON'S GREETINGS

WILSON—AUBREY TRIO

STEP LIVELY GIRLS

Xmas Greeting Saxton—Farrell A Little Light Subject

By PHILIP-BARTHOLOMAE

Direction—LEVY-GOLDER

#### WALNUT, OLDEST THEATRE

The oldest playhouse in America is the Walnut Street Theatre in Philadelphia, opened in 1809. It has never missed a season in these 111 years. Edwin Forrest made his first regular ap-

Edwin Forrest made his first regular appearance there at the age of 14, getting his first start through the influential backing of Colonel John Swift, at one time Mayor of Philadelphia. The play in which Forrest appeared was "Douglas" and in the cast were Wheatley, Mrs. Williams, Joe Jefferson's grandmother, and Warren and Wood, managers of the theatre and of the stock company. Warren and Wood considered themselves very unfortunate in the cast of novices they had to deal with, and

sidered themselves very unfortunate in the cast of novices they had to deal with, and were greatly surprised when Forrest acquitted himself so well that the public expressed a desire for the play's repetition.

The English tragedian, Edmund Kean, appeared at the Walnut in 1821. During the sixteen nights of his engagement the receipts ran as high as \$1,379, only once falling below \$650. In those days this was considered a prodigious sum in theatrical circles. atrical circles

atrical circles.

When Mr. John Drew, then Miss Louise Lane, was seven years old she made her debut at the Walnut, playing the part of one of the little princes in "Richard III." The star was Junius Brutus Booth, father of the more celebrated Edwin Booth. A few years later Thomas Althorpe Cooper, an English actor well known to the American public, gave his last performance in this country at the Walnut Street Theatre. In 1842, as a counter attraction to an-

In 1842, as a counter attraction to an In 1842, as a counter attraction to another Philadelphia theatre, the Walnut's first "actress-manager," and one of the first in America, was introduced to the public in the person of Charlotte Cushman. During her brief career as a manager Miss Cushman appeared in the part of Romeo, her sister Susan playing Juliet

Cushman appeared in the part of Romeo, her sister Susan playing Juliet.

The French actress, Rachel, appeared at the Walnut Street Theatre with her company in 1855. The theatre was unheated and Rachel caught a severe cold, which caused her absence from the company for the rest of the season and resulted later in her death from tuberculosis.

A unique performance in theatrical an-

nals was staged at the Walnut about half a century ago, when the elder Sothern and John Sleeper Clarke were both filling en-gagements in Philadelphia. "The Amergagements in Philadelphia. "The American Cousin" was at the height of its popularity, and Sothern had achieved fame with his impersonation of the character "Lord Dundreary," a part which originally had only forty-seven lines, but which Sothern made so attractive that later the whole play was built around it. The Walnut Street Theatre was six blocks away from the Arch Street Theatre, and at a given the Arch Street Theatre, and at a given time during the play Sothern and Clarke each left his theatre, and drove around to the other's, appearing there on the stage in his part. The affair was of course widely advertised, and each theatre was completely sold out in the eagerness of Philadelphians to see two famous comedians appear in different theatres on the stage.

dians appear in different theatres on the same evening, Clarke and his brother-inlaw, Edwin Booth, owned the Walnut Street Theatre for a number of years.

Lawrence Barrett, Joseph Jefferson and Sir Charles Wyndham are among the latter day celebrities who played at this theatre, but recently musical comedies and farce have held sway there.

The theatre has been rebuilt during the last summer and will play on as before.

#### **EDESON STICKING TO FILMS**

Robert Edeson has taken up his permanent headquarters at Metro's west coast studios in Hollywood, Cal., and is coast studies in Hollywood, Cal., and is preparing to start work before the camera in "Are Wives to Blame?" May Allison's new starring picture, in which he will enact an important role. After appearing in this production he will join the Metro directorial forces, according to the plans of Bayard Veiller, chief of production for Metro in the West.

For a number of years Edeson has been

For a number of years Edeson has been one of the foremost American stage stars. He has appeared in a number of motion pictures, and is so interested in them that he does not expect to return to the legitimate stage, although he has received two offers from New York recently.

Messrs. Darling, Samuels, Goldie, McQuade, and Kalmer

We Wish to Express Our Best Wishes for A Happy and Prosperous New Year, and in the Words of "Tiny Tim." We Also Wish All Our Friends

A MERRY XMAS

THE / FRANK

AL

"TWO MEN ABOUT TOWN"

COMPLIMENTS OF THE SEASON!

# EDDIE and the YOUNGER FOYS

in The Fun Foy Revue

PLAYING THE KEITH VAUDEVILLE

XMAS GREETING TO ALL

Madeleine RANDOLPH AND ROBINSON

MANAGEMENT BILLY GRADY

#### A Song of Melody **SLOWLY GATHERS** WHEN TWILIGHT

MUSIC BY FRANK H. GREY

This song enchants the ear by its delicate, soft effects and by the spell of its passionate climaxes, carrying hope and happiness, love and longing on its magic wings of music. We will send a free copy to public singers. State whether or not you can use orchestration. .

-

OLIVER DITSON COMPANY,

Dept. V, Boston 10, Mass.

A Merry Christmas and Happy New Year to Everybody

# CHAS. AHEARN

Management Arthur Pearson

Vaudeville representative Manwaring and Hughes

SEASON'S GREETINGS

# Mr. and Mrs. DON M. CLARK

**JAZZ BABIES** 

WISHING OUR FRIENDS A MERRY XMAS AND HAPPY NEW YEAR

THE BRAMINOS

TOURING LOEW CIRCU T

GREETINGS TO THE WORLD FROM

VERA GORDON

### "I KNEW HIM WHEN"

#### By Con Winchman

Under the glare of Broadway's flare, On the Street of Many Sounds, From morning's light 'till close of night

night
The Actor makes his rounds.
Some quite famous entertain us
With their talk—and then:
Mid music's lilt, with hats a-tilt,
They shout: "I KNEW HIM
WHEN—"

"Dy'e know the guy across the street, "Who occupies the manager's seat? "Say listen, bo! I KNEW HIM WHEN

"He couldn't borrow five-or ten!"

"And the bird who owns the whole

"I KNEW HIM WHEN he couldn't

"For fear I'd catch him in the act.
"And tell 'im of the brains lacked!"

You'll hear them say at break of day, As traffic hums and roars: "I KNEW HIM WHEN," and

listening men
Will open up old sores.
No matter the clime, or even the

They stand upon the street,
And much is told of fame they hold,
And "olden days" so sweet.

\* \* \* \* \* whatziz

"Now take f'rinstance whatziz

"He started young to beat the game; "Today he's 'there,' a big guy, see? "Howdee do it? Don't ask me!"

"Don't get me wrong, I hate to knock, "BUT, there's a nut who owned one

"And NOW he's got a lot of dough.
"How he does it I don't know!"

They know not how to reap or plow, They TALK, but never DO;

They IALIA, but never IV.
Their favorite phrase is only a craze,
For want of something new.
What they've learned, the money
they've earned,
Would really make you cry;
They speak of "fame" and then proclaim
The "faults" of another guy.

The "faults" of another guy.

"Now look at me, I'm pretty wise, "And yet they pick these dumb-bell

guys
"To hold positions bossing men,
"I'm telling you, I KNEW 'EM
WHEN!"

"Don't say I toldya, but see that

"He used to drive a moving van!
"He owns a circuit now, the bloke!
"Believe me, pal, this world's a

How can improvement, or any good

Be helped by such as these? The men they jest are doing their

By cheerfully trying to please. But one thing is certain, there's no

one he's hurtin'—
Referring to him who's a flop,—
There's room on that ladder, but
what makes him madder— There's no place for him at the

Merry Christmas and Happy New Year Everybody!

from

Trixie Friganza

# HOLIDAY GREE BARNEY GER

3-UNEXCELLED BURLESQUE SHOWS-3 "FOLLIES OF DAY "GIRLS DELLOOKS" "SOME SHOW"

A GLANCE AT THE CHORUSES OF THESE THREE SHOWS WILL CON-VINCE YOU THAT OLD SANTA HIMSELF HAS NOTHING ON BARNEY WHEN IT COMES TO FILLING STOCKINGS.

Home Brew Christmas and a Moonshine New Year's from

# Mr.and Mrs.Chas.Robinson and Family

IRVING. IDA. HELEN and LORRANE ROBINSON

Greetings to Old Friends and Bygone Pals!

PLAYING THE AMERICAN BURLESQUE CIRCUIT, THE "BIG PARISIAN FLIRTS" COMPANY; THE SHOW THEY TALK ABOUT.

# SHERLOCK SIST

CHRISTMAS GREETINGS TO ALL OUR FRIENDS—1920

XMAS GREETING TO ALL

# SIX IMPS & A GIRL

Direction, MAX GORDON—LEWIS & GORDON.

BOOKED SOLID.

Compliments of the Seasou

**FROM** 

# Harry Tierney

A MERRY XMAS AND HAPPY NEW YEAR TO EVERYBODY

TOM AND DOLLY WARD

TOM WARD, Jr.

Season 1920-21

Matchmakers HOROWITZ & KRAUS

#### CHINESE PLAY NOISY AFFAIR

American actors, who occasionally com-plain of the lack of attentiveness on the part of the audience, should thank the theatrical gods who placed them in the United States and not in China. For, in that country, no one seems to pay any attention to what is taking place on the

A jealous member of the cast may en tertain his non-professional friends on the stage, right during the performance, an while you are speaking your "big lines. And any especial "business" that yo And any especial "business" that you counted on to score a hit, may be entirely lost, between the disconcerting actions and conversations, at the side of the stage, and the constant chatter and manifold activities of the audience.

The Chinese theatre makes a startling impression upon any one who views it for

impression upon any one who views it for the first time. Two American Red Cross nurses, recently returned from duty in Manchuria and Siberia, told of their visit to the Chinese theatre at Harbin. The American staff of the hospital wanted to see this theatre, so they asked Chang, their Chinese servant, to accompany them. "It was the proudest moment of Chang's

"It was the proudest moment of Chang's life," said Miss Jessie May Cann, of New York, in telling of their experience. "Chang was dressed up like a Mandarin, in gorgeously embroidered black satin robe, wide, white sash, and black cap. He carried the money for the party and bought all the tickets, which gave him the prestige and dignity of host. He led us to a box, erected high in the rear of the theatre, and from there we looked down on the strangest sight I ever saw.

"There were several thousand Chinese

were several thousand Chinese "There "There were several thousand Chinese men in that room and not one woman in the audience. The air was filled with white objects which the theatre-goers seemed to be hurling in all directions. There was a constant buzzing on the stage, in which the non-professional groups at the side seemed the company we learned that these were friends. to join. We learned that these were friends of the actors who had dropped in to visit them. The fact that a play was going on did not deter them from their loud talking.

"We asked Chang about the baseball

practice, which seemed to be going on beneath us, and he explained that those were neath us, and he explained that those were the hot, wet towels which the management furnished to all patrons. The attendant of the tub, at the back of the room, keeps his slant eyes alert for all new comers, and, as soon as they have been ushered to their seats, he wads up a steaming towel and hurls it at them. And they never miss their shot. The patron rises and catches his towel, calmly washes his head, face and hands, then rolls it up again and hurls it back toward the tub, to be dipped and made fresh for the next comer. 'This is not a religious or social custom,' said Chang, 'but is merely observed for cleanliness.'

ness.'
"As patrons arrive at all hours of the

"As patrons arrive at all hours of the performance, this practice keeps the room in a constant hubbub."

"The make-up of the actors on the Chinese stage is very interesting," said Miss Alice G. Field, of New York, who accompanied Miss Cann in the Orient. "A scallop design seems to be favored, with red points over the eyes, and thick white patches underneath. The effect is as weird as it is fascinating. The actors wear elaborate silken costumes and speak in a high pitched, falsetto voice that is rasping to the ears. The action, of course, is entirely symbolic, and the stage properties are of the simple sort made familiar to New York theatregoers through the production of the simple sort made tamiliar to New York theatregoers through the production of "The Yellow Jacket' a few years ago. A plank will do for a bridge, for a gate, and for the entrance to the eternal regions, and the merest suggestion of scenery is sufficient to satisfy the highly imaginative Chinese mind."

Insamuch as Chinese wemen do not at

Inasmuch as Chinese women do not attend the theatre, the presence of the American nurses created much excitement that day at Harbin.

"Within a few minutes after we arrived," said Miss Cann, "our presence was detected. And immediately all those black crowned heads were turned in our direction. For nearly an hour they paid no attention to the stage, preferring to watch the strange, foreign women, who would dare to enter this entertainment hall.

# MILTON HOCK

and

Just a Couple of Authors of Big Time Vaudeville Acts

Will receive all Christmas gifts at their office, 145 West 45th Street. They send their best wishes to all their friends.

GREETINGS OF THE YEAR

GEORGIA SANDS AT THE PIANO

SEASON'S GREETINGS TO ALL FROM

# FRED & TOMMY HAYDEN

"Reunited in Artistic Oddities"

XMAS GREETINGS TO ALL

DIRECTION OF CHAS. BIERBAUER

A MERRY XMAS AND A HAPPY NEW YEAR TO ALL

FROM

# Frank and Mazie Hughes

Including our agent

# ABE FEINBERG

**GREETING** 

**FROM** 

# "SLIDING" BILLY WATSON

MERRY XMAS AND HAPPY NEW YEAR TO ALL

# HELENE VINCENT

A Merry Xmas and A Happy New Year

EARL & MARIE GATES

## Then and Now

By JAMES H. CURTIN

It may prove interesting reading to some of our present-day managers to compare the salaries paid now and those we paid at the London Theatre, on the Bowery, some twenty-five years back. And some of those artists are today stars on Broadway, others are owners of shows, while many have crossed to the great beyond.

I herewith present the names of those who were then known as headliners. The London Theatre played the burlesque shows of that time, and when we could not get a burlesque show, we played not get a burlesque show, we played variety, now known as vaudeville and used ten acts and an afterpiece. The actors, in addition to their act, took parts in the afterpiece and we were limited in the cost of the show. Our limit was from \$450 to \$600 per week. If you went above that, you were liable to lose your job. How much of a show could you get for that money now. And acts had to be headliners then to get into the theatre at all.

Compare the following list with the

Compare the following list with the

Compare the following hat wit	n rue
present-day salaries:	
Russell Bros	\$125
Harry Morris	60
Pat. Rooney	100
Harry and John Kernell	125
McIntyre and Heath	125
Weber and Fields	65
Gus Hill	125
Roger Bros	50
Maggie Cline	50
Sam. Devere	100
Al. Reeves	45
Harry Thompson	25
Mathews and Bulger	60
Lawler and Thornton	40
Jimmie Hoey	40
Sherman and Morrisy	100
John T. Kelly	125

Ira. Pain	125
Leclare and Leslie	60
Horse Shoe 4	125
Manchester and Jennings	70
St. Felix Sisters	90
Estelle Wellington	30
Muldoon	125
Elinore Sisters	40
Al. Lubin	2
Sam. Bernard	40
Schoolcraft and Coes	100
Bryant and Hoey	80
A Comete	100
4 Comets	
Gordon and Lick	60
Minnie Lee	35
Annie Hart	35
Frank Bush and wife	100
George Murphy	40
Richmond and Glenroy	70
Lottie Elliot	50
Wood and Beasly	40
Shaffer and Blakely	100
American Quartette	80
Musical Dale	60
Lester and Allen	125
Haines and Vidocque	100
Conroy and Mack	75
Imro Fox	30
Morris Cronin	30
Murphy and Mack	100
Master Dunn	40
Master Dunn	60
The 4 Lamonts	75
Fred Huber and Wife	60
	80
Emerson and Cook	25
Jim. McAvoy	70
Lizzie Conway and Family	50
Connors & Collins	
Nellie Parker	35
Joe. Pettingill	20
McAvoy and Hallen	30
Glenroy Bros	50
Keating and Flynn	70
Phil and Crissy Sheridan	70
Campbell and Shepp	60
Herbert Bros	100
Kelly and Murphy	60
Cooper and Stewart	60
Rice and Barton	60
Lowry and Evens	50
Major Burk	25
Hastings and Marion	50

## **GREETINGS**

GOT LOCKED UP FOR 4 YEARS

-BY-

1920-21 - 21/22 - 22/23 - 23/24

GOT THIS FROM BEING A BUM

BUT WISH THE WORLD A MERRY XMAS HAPPY NEW YEAR

**ALL JAZZ REVUE** 

MERRY XMAS AND A HAPPY NEW YEAR

ARE THE WISHES OF

# LIZZIE B. RAYMOND

TO ALL FRIENDS

TOURING LOEW CIRCUIT 1920-1921 IN DAN. S. KUSSEL'S COMEDY PLAYLET "WELCOME HOME"

# ELBINI & GROV

Orpheum and Keith Circuit—1920-21

Kind thoughts and good wishes for a Merry Christmas and Happy New Year are the wishes of us both. AGENTS: FLYNN & KENNY

XMAS GREETINGS

PHINA & CC

**GREETINGS OF THE SEASON** 

# VALESKA SURATT AND PLAYERS

JOHN McFARLAND CHARLES NORMAN JACK HAYDEN GRANT SHERMAN

LORAINE LANDEE

IN

**SCARLET** 

BY JACK LAIT

# KUTER-CLAIRE AND KUTER

Touring Successfully in the Middle West, Wish All Their Friends

A MERRY XMAS AND HAPPY NEW YEAR

A MERRY XMAS TO ALL

# EMMA STEPHENS

Direction
James Plunket

# Mme KATZ

WISHES ALL A MERRY CHRISTMAS AND HAPPY NEW YEAR

116 W. 48TH ST., NEW YORK

#### HACKETT CALLED GREATEST

To the many players in the United States who know James K. Hackett either personally or through having seen him in some of his past vehicles, a critical review of the huge success he has just scored in London, as Macbeth, will be interesting. There he is hailed as the greatest of all past portrayers of the role, and the following gritings appeared in The Petages. ing critique appeared in The Referee,

ing critique appeared in The Referee, written by Agravaine, one of the foremost of London critics:

"Perhaps there can be no sincerer praise of Mr. James K. Hackett's Macbeth at the Aldwych than that it is big and deep enough in itself to make any little quarrels one may have with the production a purely secondary matter.

"It was first and foremost a triumph of

purely secondary matter.

"It was, first and foremost, a triumph of personality. Gigantic, deep-voiced, massive rather than rugged, with something of the 'Apostle Unknown' about both his nature and make-up, the chief quality of Mr. Hackett's Macbeth is that, right down at the heart of it, there is a natural dignity, a simple nobility, a stature of character that commands one's sympathy and respect in a way I do not remember equaled by any English actor from Irving onwards.

in a way I do not remember equaled by any English actor from Irving onwards.

"To be sure, this is not saying very much. Macbeth is one of those Shakespearean parts in which no English actors of our generation have quite succeeded. Irving, Forbes-Robertson, Tree, Bourchier, none of them was exactly to the heart's desire. Speaking quite personally, Mr. Fisher White's, the late Mr. Mollison's, and Mr. Henry Herbert's, neither of them seen in the West End, interested me as much as any. Over all, Mr. Hackett's conception certainly towers, not only in mere size, but in the nobility of which I have spoken. Villainy there is, but it is a kind of villainy forced by practice and by circumstances, with even a dash of comedy about it here and there. The soul of Macbeth as interpreted at the Aldwych is that of a interpreted at the Aldwych is that of a potentially good man forced into dark ways by an external Fate working upon a dynamically strong will.

"I may say at once that I do not think it an ideal Macbeth. I did not find the full

poetry, the full nimbleness of spirit, nervous intensity, or imaginative fire in it. There was not quite the sensitiveness on the one side nor the savagery on the other. There were spells of what one might call—if one may be pardoned the expression—respectable villainy.

"But the fact remains, that in dignity, in natural strength, and, at some points, in genuine appeal, we have nothing on our side of the Atlantic to compare with it. Like so much of the best American acting of this kind, it seemed to carry us directly back to the 'palmy' days of Phelps and his predecessors, when command on the actor's part was the first essential of tragic acting, to be won only by mastery both of emotion and of elecution. Even in this last matter, although his voice has not quite the delicate modulation of Sir Johnston delicate modulation of Sir Johnston Forbes-Robertson's, Mr. Hackett's Macbeth might well be an object-lesson to some of might well be an object-lesson to some of those chatty young people who affect to scorn the art of speech because they have never learned it. Without rant and with-out formality, and, above all, without any of that dependence upon bits of business which is to so great an extent our modern confession of failure, Mr. Hackett was able to stand on the stage and give every word its full weight, without any one worrying for a moment about the frank convention. "His chief triumph, I think, was in the

"His chief triumph, I think, was in the last act. In the early part there were little subtleties that he missed—the air-drawn dagger and Banquo's ghost (represented by a flicker of limelight) were not absolutely there, even to the spiritual eye. But the quiet, grave sincerity of his "To-morrow' speech, followed as it was by a Titanic outburst of sheer power in the last fight, was as fine a bit of grand-style work as one could wish to see and hear. It clinched the sympathetic appeal of this pervertedcould wish to see and hear. It clinched the sympathetic appeal of this perverted-nobility Macbeth—a conception which has its falsities, but for which Mr. Hackett can and does claim, at any rate, respect, even from those who may disagree.

"Unfortunately I cannot bestow, either upon the production or upon every member of the cast, the same sincere praise that I would upon Mr. Hackett himself.

SEASON'S GREETINGS

# iam Moore Patch

Suite 15-16-17, 1520 Broadway, N. Y.

A. P. WAXMAN, General Manager

On Tour

## "The Sweetheart Shop"

(In association with EDGAR McGREGOR) Musical Comedy by ANNE CALDWELL and HUGO FELIX With HARRY K. MORTON and Company of 50

# "It's Up To You"

Book by AUGUSTIN McHUGH and DOUGLAS LEAVITT.
Music by MANUEL KLEIN and JOHN McMANUS,
with DOUGLAS LEAVITT and Company of 60.

In Preparation

(In association with EDWARD ROYCE)

## Celestine"

Operatic romance by RIDA JOHNSON YOUNG Music by WILLIAM SCHROEDER

(Through arrangement with the WITMARK PUBLISHING CO.)

## When My Ship Comes In"

Play, with music, by WILL JOHNSTONE and WILL R. ANDER-SON, author and composer of "Take It From Me"



The Record Minstrel and Vaudeville Team "1868"—of the World—"1921"

Booked by the B. F. Keith Booking Exchange, Palace Theatre Building, New York City. Now enroute. Merry Xmas and A Happy New Year to All.—Fox and Ward.

A MERRY XMAS AND A HAPPY NEW YEAR TO ALL

# RRA

EDNA & DELLA

DIRECTION: ROSALIE STEWART

THE Laugh IN SMITH & COOK THE MOST COPIED ACT IN THE WORLD

**多名的复数的复数的现在分词的变换的现在分词的变形的** 

# HARRY J. CONLEY

with NAOMI RAY in

"Rice and Old Shoes

By GRACE RYAN

Sole Direction of ROSE and CURTIS

#### **MATERIAL**

Copyright 4821 Class-D

- Aug. 2 Royal, New York

  " 9 Alhambra, New York

  " 16 Bushwick, Brooklyn, N. Y.

  " 23 Orpheum, Brooklyn, N. Y.

  " 30 Keith's, Boston, Mass.

  Sept. 6 Riverside, New York

  " 13 Keith's, Washington, D. C.

  " 20 Maryland, Baltimore, Md.

  " 27 Keith's, Philadelphia, Pa.

- ROUTE

- Oct. 4 Shea's, Buffalo, N. Y.

  " 11 Shea's, Toronto, Canada
  " 17 Princess, Montreal, Canada
  " 25 Dominion, Ottawa, Canada
  Nov. 1 Shea's, Hamilton, Canada
  " 8 Keith's, Lowell, Mass.
  " 15 Keith's, Portland, Me.
  " 22 Keith's, Providence, R. I.
  " 29 Keith's, 81st St., New York

- Dec. 6 Palace, Albany, N. Y.

  "13 Keith's, Syracuse, N. Y.

  "20 Hippodrome, Cleveland, Ohio
  "27 Keith's, Cincinnati, Ohio
  Jan. 3 Keith's, Louisville, Ky.
  "10 Keith's, Indianapolis, Ind.
  "17 Keith's, Dayton, Ohio
  "24 Keith's, Toledo, Ohio
  "31 Empress, Grand Rapids, Mich."

  "5 Temple, Detroit, Mich.
  "4 Temple, Rochester, N. Y.
  "21 Colonial, Erie, Pa.
  "28 Hippodrome, Youngstown, Mar.
  "5 Colonial, Akron, Ohio
  "14 Colonial, Pittsburg, Pa.
  "18 Temple, Detroit, Mich.
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#### ELECTRICAL EFFECTS "Pat" Class A-BXCX

- " 28 Hippodrome, Youngstown, O.

COMPLIMENTS OF THE SEASON

1771F" WIT

MOROSCO THEATRE, NEW YORK

CHRISTMAS GREETINGS

BRICE & CO. ELIZABETH

Direction-Edward S. Keller

A MERRY XMAS AND A HAPPY NEW YEAR TO ALL MY FRIENDS

HENRY SANTREY

#### ABOUT BEN-AMI

Probably no performance in the New York theatres this season has aroused more discussion than that of Ben-Ami, in "Samson and Delilah," at the Greenwich Village Theatre, the opening there being his first appearance in an English part. Before then, the lad always played in Viddish.

From the opening night, the critics began to hail him as a great actor and to forecast splendid achievements for him in the years ahead. In view of this, there are many who, probably, would like to know whence he came, who he is and how he was "found."

know whence he came, who he is and how he was "found."

In the first place, he came from a comparatively obscure family in the city of Minsk; he is of pure Jewish stock and he was not "found." He has been known to managers and producers of the Old World and of the Jewish American stage for years. It is only now that he has blossomed out as an English-speaking actor that he has been recognized as an unusually talented and gifted performer. At the age of fourteen the boy had completed a course in public and preparatory schools in Minsk and spent his odd times helping in his father's general merchandise store. One day while he sang in the choir of the synagogue his companions were startled to hear his clear voice ring out alone at the end of a stanza. He had misjudged the time and had made a mistake. But it was a mistake worth making. Friends advised him to become a singer. This course he followed for a few months, later to ignore the wishes of his parents, who opposed the stage, and seek employment in child parts in the Russian and Jewish theatres in his home city. Months passed in which he hesitated between stage doors and managers' oflices, afraid to enter; tempted, but lacking courage. He finally was engaged to sing a role in one of the "hodge podge" mixtures such as flourished in Russia at that time, something in which musical comedy of a kind, drama and comedy were combined. Choir boys often were taken into such companies and

**BOOKED SOLID** 

allowed to sing their lines instead of

allowed to sing their lines instead of reading them regularly.

When he was sixteen years old he realized he was lacking in knowledge of the theatre, so he studied. Old books and unimportant writings on the stage were devoured by him between sales of vegetables and fruits in his father's store and after his parents had retired, and from time to time he obtained work in the small repertoire companies touring that section of Russia. He read much of Shakespeare, learning many of his writ-

Shakespeare, learning many of his writings "by heart."

It was a battle against the protests of his parents and an ever increasing desire to learn more of the technique of his chosen profession that ensued. His parents had threatened to disown him when he more parent himself. chosen profession that ensued. His parents had threatened to disown him when he met Peretz Hirschbein, who had written a number of plays considered far superior to anything the Jewish stage had seen there before, and together they attempted to establish a better Yiddish theatre in Minsk. The Russian law prohibiting plays in Yiddish bore down upon them, and they failed. Again Ben-Ami toured the provinces, and at the age of twenty-three he received an invitation to go to London to direct the local Yiddish theatre. Here he again was disillusioned. The theatre was bad, the audiences worse, the actors impossible. And then came the call to America from Hirschbein, who was then directing and producing plays in New York. He came here and began playing minor parts. Those who remember his first work in Jewish theatricals here say he accepted small roles and thrilled his audiences in the few moments allotted to him. The following year he traveled to California to the South, playing in cities audiences in the few moments allotted to him. The following year he traveled to California, to the South, playing in cities where local Jewish organizations supported dramatic societies and produced amateur plays for the amusement and enlightenment of the Yiddish population. And then, with Celia Adler, Bertha Gersten, Morris Schwartz and Ludwig Zats, he devoted his time to the Irving Place Theatre, still believing there was a place in New York for a higher class Yiddish theatre. He appeared in his first important role in that theatre in "The

PAUL DOT

ale & Davidson

Straight

Soubrette

DIR. ABE FEINBERG

BEAUTY TRUST



Season's Greetings



# AGNES MACK Premier High Diver

in "GOOD TIMES," NEW YORK HIPPODROME

WISHING ALL A MERRY XMAS and HAPPY NEW YEAR

XMAS GREETINGS TO ALL

Best Wishes

I. H. HERK

# JACK GIBSON

র্ব উত্তর উত্ত

Wishes all the compliments of the season.

Playing the Columbia Circuit.

Doing fine with Hip Hip Hooray Girls Direction ROEHM AND RICHARDS.

CHRISTMAS GREETINGS

SOPHIE TUCKER

Abandoned Nook," taking the part of a young lover. His melodious voice, fine features, strength and poise won for him instant success, and he followed in the productions of "Devious Paths of Love," lbsen's "The Doll's House" and "The Battle of the Butterflies."

In the spring of 1919 he appeared, to the delight of all those who understood his language, in "Samson and Delilah," with Miss Gersten as Delilah.

his language, in "Samson and Delilah," with Miss Gersten as Delilah.

Came then an inquisitive man or woman, interested in Yiddish theatricals but more deeply interested in the development of the art generally, who suggested a Jewish Art Theatre, and Ben-Ami was largely responsible for the present Jewish Art Theatre in New York.

He appeared there in "The Idle Inn," "Green Fields," "Lonely Lives" and "The Mute," and in the last few months the producers and managers of English-speaking theatres have seen and heard him. In his recent acceptance of the role in "Samson and Delilah" in English at the Greenwich Village Theatre, he spoke his first lines in English in a professional company.

Whole pages have been devoted in the Yiddish newspapers urging Ben-Ami to return to his own vernacular, but his parting words on leaving the stage of his native tongue were:

"It is better for us all that I should

tongue were:

"It is better for us all that I should give good performances in English than poor performances in Yiddish."

#### SKINNER MUCH INSURED

BBUSSELS, Dec. 15.—These new regula-After all this talk of Otis Skinner being the most insured movie actor in the world it develops that he is indeed. That is, he the most insured movie actor in the world it develops that he is indeed. That is, he has been insured the most times. The policies taken out for him by various producing companies, or for which he has been examined, aggregate \$1,500,000, but each time something has come up to cause can cellation, so that an agent who recently wrote a new policy for \$50,000 on Skinner's life, and feels that it is going to stick is being pointed out in William street as a charter member of the Band of Hope.

#### MONKEY CONVICTED THEM

A monkey was brought into the court at Constantinople in connection with the murder of the manager of the Ackermann Circus, which had been giving perform-ances for a season in the Turkish capital.

A husband and wife named Starr, who were members of the circus troupe, were suspected of the crime and arrested, but no evidence could be discovered against them. The judge thereupon resorted to a reconstruction of the crime. The circus manager had been murdered at a moment when he was feeding an Indian monkey named Scamp. Starr and his wife were conducted to the cage.

The instant the animal, which had previously shown much affection toward them.

viously shown much affection toward them, saw the couple, it broke into a furious rage, throwing itself against the bars of its cage in its attempts to attack the Starrs. At a subsequent sitting of the court, the monkey was led in and had hardly caught sight of the Starrs when it again flew into a paroxysm of terror.

The spectacle produced a great impression on the court, and, notwithstanding their emphatic denial, Starr and his wife were judged guilty.—From the North China Herald.

#### HAROLD ANSTRUTHER

HAROLD ANSTRUTHER

Harold Anstruther, who has aroused not a small quantity of favorable comment through his performance of Bernard Clark in "The Young Visitors," produced in this country by William A. Brady, achieved the same success in London.

And he has appeared in this country before, the first occurring some seasons back and not long after he made his stage debut. Some years back he decided to try his hand at ranching in Canada, but, having listened for a time to the lure of the great outdoors, then turned his attention to the theatre, in which he had always been interested. He made his debut with a stock company at the Chestnut Street Theatre, Philadelphia, and there gained much valuable experience.





# DAN SHERMAN

Comedian

# MABEL DE FOREST

# **THERESA**

Soubrette

Now Acting for THE KEITH TIME

# "THE JAZZ CIRCUS"

Address Sherman Lake, DAVENPORT CENTER, N. Y.



# FARI HA



WISHES ALL A MOST PROSPEROUS SEASON'S GREETINGS 1920-1921 WITH TOM SULLIVAN'S MISCHIEF MAKERS. DOING RUBE AND STRAIGHT THIS SEASON.

Wishing You All a Merry Xmas and Happy New Year

# FNEM

STEP LIVELY GIRLS COMPANY

MERRY XMAS and A HAPPY NEW YEAR TO ALL MY FRIENDS AND PERFORMERS

"JAFFE'S JOY RIDERS" AND ACADEMY, PITTSBURG, PA.

# FAY MARBE

Wishes All A MERRY XMAS

And also wishes to express her appreciation for the many courtesies extended her by the Booking and Theatre Managers during her sojourn in Vaudeville. Thanks to Mr. TED. LAUDER.

GREETINGS!

# SAMMY HOWARD AND LILLIAN NORWOOD

Wish All Friends a Merry Christmas and a Happy New Year NOT FORGETTING WILLIE AND EUGENE HOWARD. WITH SAM HOWE'S "JOLLITIES OF 1920"

## A MERRY XMAS AND HAPPY NEW YEAR

to all our new friends in Burlesque and our old friends in Vaudeville, including our

PAL BOB BAKER

# BAKER & ROGERS

# HARRY SEYMOUR

ECCENTRIC DUTCH

AND

# ROSE ALLEN

THE DAINTY DOLL SOUBRETTE

4th SEASON WITH I. H. HERK

MERRY AND HAPPY TO ALL

#### ACCORDING TO HOYLE By Guy F. Lee

"If you would commit a play, my son,
The formula's simple, but bonafide;

It's a guarantee of a six-month run On Old Broadway. Though cut and dried,

The fundamental, and seeming guff, It's certain, and never fails to

It may look odd, but it's sure fire stuff :

te the Present and Place New York.

"What is the Land of the Brave and Free?

The vicinage of Manhattan Isle. ittle else counts from sea to sea; All other sections, like man, are

vile. Love and Romance are centered where

They've bottled Action and sealed the cork:

Nothing matters unless it's there: 'Time the Present and Place New York.'

"Where do Beauty and Charm abound?

Where are the Sapient and the Witty?

Tho won the war?

Long Island Sound,

Newport, the Bronx, and Jersey City.

Which is the true Pierian Spring? Who dangles the earth upon its fork?

What is the answer to everything? 'Time the Present and Place New York.'

"Such are the honest facts, though

Send this note to the Drama Stork If you desire a lusty lad:

"Time the Present and Place New York."

#### TEACHER WRITES FARCE

It may seem rather incongruous, and is, for that matter, but the author of the broadest farce in town is a teacher of English at Stuyvesant High School, and has been a principal and instructor in high schools since 1904. He is Charlton Andrews, and his play is "Ladies' Night"—afterward touched up by Avery Hopwood. An acquaintance of Andrews describes him as "infernally respectable." His last dramatic effort in New York prior to

dramatic effort in New York prior to "Ladies' Night" was the adaptation of Henri Bataille's "The Torches," which Lester Lonergan and others acted at the Bijou several seasons ago.

Merry Christmas and Happy New Year



Mrs. Tom Big Tom Little Tom





## COMPLIMENTS OF THE SEASON SAM H. HARRIS

1920-21



## JACKIE EDISON

wishes all a Merry Christmas and Happy New Year and will be at home to welcome all at the EDISON HOTEL, 57 Willoughby St., Brooklyn, N. Y., during the Holidays

## FLO AND OLLIE

WALTERS

WISH ALL A MERRY XMAS AND HAPPY NEW YEAR OPENING DEC. 19TH—OUR SECOND CONSECUTIVE SEASON ON THE ORPHEUM CIRCUIT DIRECTION—MORRIS AND FEIL

XMAS GREETINGS JACK and TOMMY

## EDDIE COLE

MERRY CHRISTMAS and HAPPY NEW YEAR TO ALL

Featured over the American Circuit with Broadway Belles.

Direction—IKE WEBER.





## EDUARDO AND ELISA CANSINO

FOREMOST SPANISH DANCERS

Wish All A MERRY CHRISTMAS and A HAPPY NEW YEAR

**国家政场** 



TO THE WORLD AT LARGE

MERRY CHRISTMAS and A HAPPY NEW YEAR

Charles

Ethel

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in the PIANO TUNER

JOE

GRACE

## WESTON and ELINE

AND LITTLE BOBBIE

VAUDEVILLE'S FAVORITE NUT ACT

SEASON'S GREETING TO OUR FRIENDS

NDS

PROFESSIONAL
AND
NON-PROFESSIONAL

1920-1921

Direction—HOROWITZ & KRAUS

#### **ENGLISH AND AMERICAN VARIETY**

London, Dec. 19.-R. H. Gillespie, managing director of Moss Empires, Ltd., who recently returned from the United States, has been intensely quoted in the papers here regarding American variety and how it compares with the English brand. His remarks follow:

"So far as the running of the shows as a whole are concerned, I think performances here are faster. In all the big time houses in America they give two three-hour shows, a matinee, and one evening show. Our twice-nightly houses give a two-hour show, yet we generally supply the public with the same number of turns as are given in the States. There the artist may ask for twenty minutes, is allowed the full time, and maybe takes twenty-four minutes, but in England the artist will be allowed only twelve or fourteen minutes in which to 'get' his audience and make good. his audience and make good.

"To explain my point, say there is a single act who sings and dances, but dancing is his forte. He cannot sing very well. He pleases the audience with his really artistic dancing and is encored. In the artistic dancing and is encored. In the States variety house, the artist will give, as an encore, both song and dance, here he would cut out the song altogether, or, at the most, reduce it to one verse. A result is a speeding up of the performance. That at least is my impression of American variety, although it may appear differently to the American eye.

to the American eye.

"One thing which impressed me during my tour was the number of acts which carry their own settings and draperies. The majority of American acts do this, and, as a rule, these settings are very artistic. There is not much trouble about the matter either, for the draperies are placed in hampers just as is their wardrobe. Of course, there is the initial cost, but if acts would only consider the advantage accruing from good individual settings they would not hesitate to spend the little extra at the commencement. at the commencement.

"I saw in the States a good many indif-ferent acts which, owing to the brilliancy of the setting employed, gave quite a creditable performance, and one which the audience liked.

"To digress a moment, the other evening I saw a double act possessing good material and having talent, who would have been worth twice the money had they carried an artistic and appropriate setting, and had had their act 'produced' by a professional had their act 'produced' by a professional producer. An artist may be a wonderful dancer, but have no idea of dressing his act. Often he fails to make more than a moderate success, merely because he lacks the essential stagecraft which a producer could provide for him. A producer of acts is badly needed in this country.

"We, that is to say, Moss Empires, have experimented with the idea of providing special suitable settings for acts which we consider deserve these, but the difficulty, of course, is stocking sets and scenery at the theatre.

theatre.
"However, my visit to America has served "However, my visit to America has served to strengthen my original opinion, that artists ought to be afforded the very best opportunities of showing their talent and ability by giving them the best of lighting and the best of settings, and we intend developing along these lines.

"Another point which struck me during my visit was that the red-nosed comedian is not seen in America. We don't see many here, but across the Atlantic they do not

not seen in America. We don't see many here, but across the Atlantic they do not have the individual red-nosed comic at all.

"The free song is very apparent in American variety. In one town I heard the same song three times in one day in three different shows. They drive a song to death. It is short-lived, but while it lives it is sung by everybody. Thousands of copies may be sold, but to my mind this song idea is overdone. To illustrate my copies may be sold, but to my mind this song idea is overdone. To illustrate my point, suppose I go to hear a top-line woman artist, and she sings a song which I have already heard a dozen times. Acknowledged star though the artist may be, to me she loses the personality which has placed her in her position, and she gives place to the artist who presents her own material. artist who presents her own material. It would be difficult to say whether the American public looks at the matter in this way, however, for business over there is terrific, and apparently 'variety' as presented to

1877



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B. F. KEITH CIRCUIT

Direction of LOUIS SPIELMAN

the American public suits it. Perhaps the

reason is, the public knows no other!
"From the artist's point of view, a cir-"From the artist's point of view, a circumstance which impressed me is that in the States he is tied to the theatre all day. He has his matinee and evening show, and has to play on Sundays. He gets no time for relaxation like golf or other recreation. Conditions so far as the actor is concerned are certainly much more strenuous; I cannot speak as to the effect upon the individual artist, however.

"That the picture business in America is on an immense scale is common knowledge. but I noticed that quite a number of the big cinema theatres run a good proportion of variety turns. In many cases the pictures and the variety are intermixed in one performance, and as the houses are run continuously—in one house in Chicago the place is open round the clock—the artists, although individually they may not give although individually they may not give more than three turns a day, may be held to the place all day long up to midnight. Apropos the general opinion that pictures Apropos the general opinion that pictures are likely to oust variety, I would suggest that, where the pictures are in a much more advanced stage than they are here, variety is by no means by way of being shunted. In one instance, indeed, I noticed quite an exodus of people from a house—when a picture came on. Whether those who left had been there because of a particular interest in a specific act I don't know, but the incident occurred. dent occurred.

"In one respect America has been able to get well ahead, and that is in building

construction. The obstacles in the way of any progress in this direction in this country are well known. Because of the restrictions, we have not been able to carry out plans for reorganization of some of our houses and for the development of others as we had planned, whereas there has been no such restriction in America and the theatres have improved enormously. Especially is this the case with the interior construction of the American houses, in construction of the American houses, in which the tendency is to do away with gal-leries and balconies and extend the seating capacity by enlarging floor space. In most of the big time houses there is only one large balcony. In one house, having a seating capacity of 5,000 people, there is but one balcony.

"There is one thing which I would like to emphasize, and that is my deep feeling of any regulation for the hearty waterness."

of appreciation for the hearty welcome exor appreciation for the hearty welcome extended to me during my visit to the States. I had a perfectly delightful trip. I was given every facility for seeing everything I wanted to see, and every one—proprietors, managers and artists—were kindness itself. I was in the country twenty eight days, and every four days, traveling eight days, and spent four days traveling, and during the balance of the time I visited seventy-seven theatres, shows and cabarets. During the whole of the time I was made to feel that I was an honored guest, and my chief and lasting impression of the States is that there is nothing which would warrant anything but the closest feelings friendship between the two great Eng-

lish-speaking peoples.

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#### SHAW MAKES THEM FALL

"Heartbreak House" is the most talked of play in New York, a condition that seems attached to all plays of which the

prolific Shaw stands sponsor.

Of course, there comes along at intervals such a hopelessly dull piece as "John Bull and His Other Island," which can

vals such a hopelessly dull piece as "John Bull and His Other Island," which can only be painlessly removed as promptly as possible and embalmed between covers where it cannot possibly do harm to anybody who does not deliberately invite such a risk. Then an occasional "Augustus Does His Bit"—so silly that it is at once, out of consideration for the author's reputation, put back in the obscurity in which it belongs—interrupts the invariably interesting succession of the Shaw dramas.

The play just now at the Garrick Theatre has created, perhaps, more surmise as to its meaning than any of its predecessors. "Arms and the Man," "The Devil's Disciple," "Candida," "Mrs. Warren's Profession" and the works of that period surprised and sometimes shocked if they did not confuse. Henry McBride is the first of the noted art critics to say that the piece represents the ideas of the cubists as applied to drama, which may well be true. The theory at least accounts for the state of contented amazement into which the three acts throw all who see them.

But the adoption of the cubistic theories by the dramatists does not account for the varying quality of the acts. The first seems to entertain all who see it more than seems to entertain all who see it more than any other part of the play. The second gets only harsh criticism for its share of the prevailing comment, while the third is somewhat more highly commended. It is not alone the inordinate length of the second act which makes the listeners uncasy. They have heard the Shaw talk for the opening division of the play. Some of it has sparkled and some has not. There should be even somewhat more brilliant conversation or else there should be action. There is neither, and the audience is, after the second act, all but exhausted by more of the same, rather a second hand same at that. The comparative shortness of the final scene and the roar of the Zeppelin produce an emotional stimulus which is lacking in the long second act; so there is a sense of improvement to carry away from the theatre. the theatre.

In spite of criticism which seems almost unrelievedly unfavorable, it is impossible not to feel a certain degree of interest throughout all the scenes. Of course there is a known degree of stupidity so intense that it fascinates. But the grip of "Heartbreak House" comes from no such quality. It is singular to hear the critical praise of such trite emotions as Ellie's observation

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that after the heartbreak there is the end that after the heartbreak there is the end of happiness and the beginning of peace. Certainly this thought is familiar. After the storm and stress of youthful emotions and the torments of passion are ended, there may be never the same turbulent happiness in life, the "delicious cross" of the Italian can never be borne again. But the calmer contentment with its own rewards is still to be enjoyed, the peace that passeth all youthful understanding is still

wards is still to be enjoyed, the peace that passeth all youthful understanding is still to dwell in the heart.

Shaw did not have to seek far in search of this opinion. Possibly its force to some hearers comes from its association with the best character in the play. None of the Shaw women are ever so well drawn as the hard, cerebral girls of which the heroine of "Heartbreak House" is an example. They wear a veneer of worldliness which ordinary experience could never ample. They wear a veneer of worldliness which ordinary experience could never scratch. Miss Risdone has not only the good fortune of acting the best drawn character in the play but she happens to give the best performance. This conjunction is not, however, novel in the theatre.

Something like a new Shaw or perhaps the older Shaw in a tenderer mood, a lyric

mood indeed that is scarcely recognizable, peeps through the speech of Hesione, well disposed to all affairs of the heart. The visitor is telling her of a love affair and the older and much experienced woman

"It makes the hours go fast, doesn't it? No tedious waiting to go to sleep at nights and wondering whether you will have a bad night. How delightful it makes waking up in the morning! How much better than the happiest dream! All life transfigured. No more wishing one had an interesting book to read, because life is so much happier than any book. No desire but to be alone and just think about it." Here is Shaw almost sentimental, but all of it is warm and bright with the suggestion of a fresh love affair that will end in heartbreak and leave only the restfulmakes the hours go fast, doesn't it?

in heartbreak and leave only the restful-ness of the quiet waters behind the wave beaten mole as the future hope of man

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#### PRESS AGENTS AND THE PUBLIC

Press agenting was born in the circus, just as surgery sprang from the barber's chair. For a long time the advance man of the itinerant circus was the most prominent representative of the profession of publicity.

An ingenious soul was this form

sion of publicity.

An ingenious soul was this forerunner. He was the familiar annual pilgrim to most of the newspaper offices in the country. His duty was to obtain the publication of a story about his show. He had little news to offer and so he turned to gentle invention. He was, perhaps, the original nature faker. Every year he brought an announcement of a strange new animal, ordinarily never before caught on land or sea. His tales were not especially true, but they were amusing.

When his own fancy failed, he would

When his own fancy failed, he would lure reporters to his collections. Bright young men would permit themselves to be persuaded to accept the lady gorilla's invitation to afternoon tea, and a fine story would be had. Or the python would go to the dentist for the delectation of the journalist and the enrichment of the press agent. The devices were endless.

Once an American circus invaded London and the advance agent found the papers adamant against his ordinary wiles. But he was not baffled. A letter supposed to be written by one of the "freaks" was sent to The Times. In this letter the scientific causes of freakishness were discussed in seeming solemnity. According to tradition an enormous correspondence was thereby evoked. The circus was the talk of London. The press agent smiled wearily. One of his oldest tricks had won the day when his latest novelties had been vain.

The theatres quickly imitated the circuses. They hired newspaper men and soon systematized the advance man's art. A circus comes and goes, but the theatre runs on forever. Consequently, the theatrical press agent had a difficult job. After the first day or two his production really afforded no news. But his salary depended on the frequency with which

he got "news notices." He accordingly became the prolific parent of invention. The most fantastic creations sprang full blown from his typewriter. Some of his imaginings were palpably untrue, but interesting as semi-fiction.

Theatre press-agenting has now attained the weight, if not the dignity, of a very solemn profession. The agents hunt in packs. Representatives of diverse and competitive companies meet at appointed hours and make the rounds of the newspapers as gravely as a complete set of honorary pallbearers. They are corpulent, well dressed and apparently prosperous.

prosperous.

Some of them, of course, are young and energetic. The public has had a taste of the extravagant lengths to which such go. District Attorney Swann was aroused lately by the movie press agent who invented a suicide for a Japanese actress in order to attract notice to a film drama. Fakers of that ilk are like shyster lawyers or quack doctors. If there are laws to punish men who contrive lies to waste the time of public officials and of newspapers, the publicity faker ought to feel their severity. Yet it must be admitted press agents were not the first wolves who masked as journalistic lambs.

Yellow journalism played its part. Un-

Yellow journalist played its part. Unscrupulous editors have been known to invent foreign correspondence in order to compete with more enterprising rivals. Men who pretend to write from London or Paris or Berlin have actually composed their articles in New York or Chicago. The inside faker was the consciencecago. The inside faker was the conscienceless proprietor's pet economy. Full many
a traveler of yellow journalism has never
left the home office. Men trained in this
type of shameless invention have responsibility for much of the worse sort of
press agent faking. For the reporter
taught by a yellow editor to fabricate
falsehood is apt to continue the business
when he goes into the publicity field.

Sometimes however the faking is only

Sometimes, however, the faking is only intended to be temporary, and then it becomes a hoax. No less a literary man

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LINE CUTS

than Edgar Allan Poe was the author of one famous hoax. In the early days of American journalism the hoax was a of American journalism the hoax was a favorite diversion of enterprising editors. Pseudo-science was the usual stuff from which impossible tales would be fashioned. Trips to the moon, made possible through some miraculous invention, have more than once been imposed upon a gullible public. Even the hoax is used by ill-advised journals. A modern editor, keenly aware of his responsibility, will no more knowingly deceive the public than will an honorable manufacturer vend spoiled products.

no more knowingly deceive the public than will an honorable manufacturer vend spoiled products.

This is the real reason that mendacious press agents are under the ban. The springs of public information cannot safely be polluted. Yet that is what happens when men and women take to inventing occurrences designed to enrich some one at the public expense. But actual "faking" of news is relatively an unimportant feature of the press agent's field. The news liar is probably no more numerous in the craft than is the medical or the legal liar in those professions. As a matter of truth, the press agent is the natural by-product of democracy. Public opinion is said to govern in free countries. Perhaps it does—it certainly does if it persists long enough. The press agent, the director of public information, the public relations adviser, are each in their degree engaged in making public opinion for the causes they represent.

The causes or the individuals represented may be good or bad. The understanding, however, if carried out in accordance with an honorable code, is itself sound. Suffrage is a good example. In order to get votes suffragists had to enlist public opinion. Newspaper publicity was the most direct route. In Boston the newspapers at one time were decidedly hostile to the suffragists. Women seeking the vote found it next to impossible to get any press mention of their meetings. They therefore resorted to many subtleties

get any press mention of their meetings. They therefore resorted to many subtleties.

To no small extent suffrage has had to dramatize its news. The suffragists have not "faked," but they have created

events for the sole purpose of attracting attention. The endless number of women attention. The endless number of women who have gone to jail for the infraction of petty ordinances have had this goal in mind. To some, the effort has seemed to go to the extent of fanaticism, but the sacrifices of the suffragists have been justified by success. In their work they have elaborated a remarkable technique which is being used in many other fields. Every reform movement has its publicity department now. Reform must have the support of a favorable public opinion, and the press agent seems to offer the facile route to that end. News is created. A meeting is staged, not because it is expected that the meeting in itself will accomplish much, but because news will develop from the meeting.

Not only movements but also indi-

develop from the meeting.

Not only movements but also individual men and women often stake their reputations on press agents. Occasionally it works out strangely. Not far from Manhattan Island lives a preacher who in the judgment of one of his flock was not sufficiently well known. So this worshipper surreptitiously hired a press agent to bring fame to her preacher. The agent was effectual. On every topic of the day that particular divine was interviewed. He was subtly led to take attitudes and to state views sufficiently bizarre to assure attention. The press agent was engaged for a six weeks' campaign. Within three weeks the member of the congregation who had sought to invest in fame had enough. But meantime the minister had become a public character. His appetite for headlines had been whetted. He had learned to see himself in terms of news values. It was an unfortunate discovery. But it is precisely what some politicians and opera singers have long been doing.

Out of all this random development the husiness of the publicity expert has

Out of all this random development Out of all this random development the business of the publicity expert has matured. As matters now stand nearly every large organization has its press agent. The field of activity has, too, en-larged. For when the press agent becomes the "director of public relations" he as-sumes new duties. Instead of seeking to たたたたたれたたたれたれたれたれた<br />
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get material printed he often exerts himself to keep his clients out of the papers. The best of the type are genuine advisers. They are men of experience. They are called in to estimate the possible effects of certain courses of action. They are supposed to be experts in appraising the temper of masses of men. One course of action is advocated and another opposed. No business man with a skilled publicity adviser would ever say anything remotely resembling "the public be damned." These words might express his innermost views, but he would be wary enough to avoid the tactless utterance.

Besides, advising modern business what

the tactless utterance.

Besides, advising modern business what not to do, the "director of public relations" must explain appropriately what is being done. In this positive fashion the press agent has something of the work of a lawyer, with the difference that he may be talking to the nation rather than to a jury. The railroads began to take on men for this service when the Granger

movement was at its height. Much of the legislation unfavorable to the transportation companies had been stimulated by unpleasant, personal relations between farmers and railroad agents. More fundamental grievances were, of course, also operating. But when the corporations changed front and began through considerate utterance to woo the good-will of the public, the emotional impetus of much of the anti-railroad lawmaking was cut off. So has it been with business generally.

cut off. So has it been with business generally.

The positive side of this publicity service becomes propaganda. Psychologists during the last few years have begun to lay a somewhat scientific basis for work of this sort. Suggestion constantly retierated does have its effects, although these are often nullified by other conditions. Business propaganda is both immediately and remotely useful to the organization using it. The primary duty of the press agent is favorably to inter-

Merry Xmas and a Happy New Year



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pret the actions of his employer. Almost every large business has definite public relations. What city councils, State legislatures and even Congresses may do is of great moment to them. Consequently the "public relations adviser," the superpress agent, must steer a course for his client as nearly in harmony as is possible under the circumstances with what he imagines to be the public will. States and nations, moreover, began even before the World War to imitate this development of large business.

The development is entirely natural. Diplomacy inherently is in part a pressagenting and newsgathering business. The diplomat during the war found himself in a competition with newspaper correspondents and with governmental pressagents. The ministers and ambassadors frequently found themselves sadly "scooped" by correspondents who were more enterprising in finding ways of transmitting news than were dignified diplomatic persons. Open propaganda has, of course, never been esteemed proper for embassies and legations, but still the successful foreign representative has been the man whose personal popularity put his country in a favorable light abroad. For that reason graceful speakers have been very useful in the foreign service.

As diplomacy becomes "open," the ambassador tends to become more and more a director of public relations in foreign lands. During the war most countries found it desirable to create "committees on public information" to supplement this work of diplomacy. Often jealousy arose between the two branches. Ministries of Foreign Affairs deemed themselves entirely competent to handle all the propaganda of their countries. Perhaps they were. Certainly since the end of the war brought about the dismantling of the frankly propaganda organizations the foreign offices have been busy ladling out "public information." Those who do not like the particular species of information thus dispensed are critical of governmental propaganda, but really the tendency is progressive. For, if the democratic people are ever to control their foreign policies, they must know what those policies are. Propaganda from a foreign office can scarcely be termed "the truth," as a philosopher would understand truth, but nevertheless it is an improvement over the old-fashioned secret diplomacy. In recognition of this fact the creation of ministries of public information or departments of propaganda is being broached in many countries.

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On the whole it may safely be guessed that the press agent, large and small, has come to stay. Propaganda is not a passing phase. Popular government is in the ascendant and public opinion is the power behind the democratic throne. The publicity man is the attorney whose arguments may go to the nation, He is frankly a special pleader. He has not the detached passion for truth which is the glory of the scientific mind. Often, also, he seems embarrassingly numerous and at times irritatingly banal. Sometimes he is a shameless liar and again he appears to be an enemy of the people. But he would be missed. Whether as the fabricator of harmless pleasantries or as the serious proponent of far-reaching policies, his place is as sure as the lawyer's. And that species, be it observed, is in no immediate danger of extinction.

#### **EXPLAINS "VELVET FOCUS"**

Arthur Todd, the camera man who was recently awarded a gold medal by the National Cinenatographic Society for his unique work in Robert Brunton's all-star feature drama, "The Devil to Pay," has added another device to his long list of

added another device to his long list of camera inventions.

This innovation was presented by Todd to a crowd of 300 camera men at a meeting held in Los Angeles recently. He calls his invention "the velvet focus." It is a perfection of the "soft-focus" effect that has come into extensive vogue during the last year. Todd produces the velvet effect by placing a square of fine glass over the camera lens. This glass is sprayed with a solution of glycerine and water. Todd used the device during the filming of several recent Brunton productions and found it unusually successful.

#### PUBLIC TASTE IS SOUND

One of the most notable features in the local theatrical history of the last two local theatrical history of the last two years has been the increasing number of abnormally long runs. If there were any necessary connection between the prolonged popularity of a play and its actual literary and dramatic values, the fact might be cited as evidence of a sudden and notable revival of theatrical art, writes J. Ranken Towse, in the New York Evening Post. Unfortunately, it is only too notorious that commercial success is by no means proof positive of conspicuous merit.

positive of conspicuous merit.

A good many recently profitable productions have been almost totally destitute of any redeeming quality except liveliness. They flourished because they gratified that considerable appetite for the commoner and coarser sort of humor which is to be found in every large metropolitan community. But it does not follow that because a piece attracts convoked and increases. cause a piece attracts crowded audiences for month after month it cannot be of a really high order. On the contrary, as has been proved over and over again, a good play, well performed, is almost certain to meet with instant, enthusiastic and steady public appreciation.

meet with instant, enthusiastic and steady public appreciation.

The public taste, if catholic, is also discriminating. It is subject to lapses in which it will stomach, and apparently relish, the rank, but only when spiced with some element of variety. The merely tiresomely vulgar it will speedily reject. Some of the stupidest bedroom farces had very short shrift. These lapses come in waves, the latest of which seem now to be receding. They may be accounted for perhaps by some sort of emotional reaction. A point worth noting is that not only the better sort of plays—that is to say, the ordinary second or third rate drama of conventional second or third rate drama of conventional

29TH ANNIVERSARY 29TH

## **ALREEVES** "JOY BELLS"

The Oldest Show in America. Wishing Everyone on Earth a Merry Christmas and a Happy New Year.

There seems to be a misunderstanding regarding my retirement this season; and to overcome that impression and to remove all false rumors, let it be distinctly understood, that I have paid for all books, scenes, bits, music, songs, producers who

have assisted me in putting on my show, and that no one has any interest in any way, shape, or form in my production. OLD PAL, AL REEVES, Sole Owner.

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type—but the really superior pieces with some distinctive literary and dramatic spirit, draw their substantial support from the same general class.

the same general class.

Undoubtedly there is a select body of cultivated playgoers that may be depended upon to give countenance and aid to every kind of artistic drama, but it is not numerous enough to make long runs. It is only by the co-operation of the masses that great theatrical triumphs can be achieved. The greatness of plays, and of actors, is established by the judgment of the multitude, not of the few. Experts may be the first to recognize and proclaim it, but the stability of their verdict depends upon the confirmation of the general voice. This is because dramatic art is universal in its scope and its appeal.

its appeal.

The important thing to bear in mind—and it is too often forgotten—is that the solid and permanent artistic achievement of the theatre, the record of the artistic and commercial successes of the masterpieces of whatever kind, must be credited, very largely, to the appreciation of the crowd, without which the applause of the professional connoisseurs would have availed little. In the great bulk of indis-

tinguishable playgoers there is a wonderful co-operative and instinctive perception that is almost if not quite as quick to recognize work of a superexcellent kind as the faculties of the trained expert.

the faculties of the trained expert.

If this were not so, there could never be any great rewards in the theatre for the finer products of literary or histrionic genius. Public taste, so often derided, and indisputably so fantastic in some of its demonstrations, is, in the main, very much sounder and more refined than it is commonly supposed to be. In the past it has rarely failed to select the best of every kind of fare provided for it. When no delicacies are offered it attempts to satisfy its hunger for entertainment with cheaper and less dainty food, but it has not the privilege, as managers pretend, of being its own caterer.

#### OLD DANCES RETURNING

London, Dec. 13.—A revival of old-fashioned country dances is promised for this winter. If the expectation is realized, some of the tunes to which they were danced may have to be renamed more politaly.

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#### **PSYCHOLOGY OF LAUGHS**

"The successful play must have laughs." So says Guy Bolton, who has written enough comical things to make his further remarks on the subject of hilarity in the theatre of value and interest.

"Whether it be Ibsen's masterpiece," he dontinued in a talk the other day, "in which Nora slammed the door, or the latest Hopwood farce, in which everybody slams the door, the risibilities of the audience must be duly exercised. Even Tolstoi, even St. John Ervine, even Shakespeare must recognize this demand.

must recognize this demand.

"There are various theatrical legends about the value of a 'laugh'—the most popular being the statement that 'a laugh is worth a thousand dollars in the box office.' This aphorism was attributed to a manager who once hired me to 'brighten up' a show of his by inserting some 'good laugh lines.' When I tried to obtain payment for these gems of wit at the rate mentioned above I found the great man's views on the value of a laugh had shrunk amazingly, but the fact still remains that somewhere in between the thousand dollars and what the manager finally paid me there is a definite box value in making an audience chuckle and a still greater value in making 'em rock and pound neighbors on the back.

"Now, the question naturally arises, how

"Now, the question naturally arises, how many laughs ought a play to contain? This, of course, varies, the practice of Strindberg and Tolstoi being different from that of Hopwood, and so I will restrict myself to the American comedy and leave the interesting subject of the value of comedy contrasts in tragic and morbid themes to some one else.

esting subject of the value of comedy contrasts in tragic and morbid themes to some one else.

"The average play contains, roughly speaking, a thousand speeches, and we who try to write comedies for our living set a mark of 'a laugh every third line' as our shining goal. This would seem to indicate that a successful comedy demands 333 1-3 laughs, but it is not quite as bad as all that. A good comedy must contain serious scenes. It is this quality that, more than any other, differentiates the comedy from the farce, and therefore during these scenes of sentiment, feeling and romance the burden of trying to be funny is lifted from the aching shoulders of the playwright, and he can wallow in the comparatively easy task of conjuring up the words of manly devotion which Dick Travers is to breathe down the neck of the fair Helen.

"When finally sifted and counted the

"When finally sifted and counted the highest possible score seems to be 250 iaughs, and various playwrighting contenders claim to have achieved this magic number.

"It becomes pertinent to inquire at this point, What is a laugh? On this subject opinions differ widely. Whenever I have sought to remove a line from a comedian's part I have always been greeted with an indignant cry of protest.

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ACTS PLAYS, SKETCHES WRITTEN. TERMS FOR A STAMP.
E. L. GAMBLE, Playwright
FAST LIVERPOOL, OHIO

"'Why, that is a laugh!' he will say.

'You're not going to cut out laughs?'
"'But, my dear fellow, supposing it is,
we can't have the curtain dropping at 1.30,

you know.'
"'Of course not,' is the retort, 'but here's
"'That plenty to cut besides my laughs. That scene between the boy and girl at the end of the last act. There isn't a single snicker in that—you could cut that out entirely.'

"'Great guns! The love scene—cut out the love scene?'

"'Why not? People don't like mush-ople want to laugh."

people want to laugh.'

"After several experiences of this kind I grew wary. I would sit in the back of the theatre and record the laughs on the 'script, marking their size and volume by a simple notation of one—two—three and four, and so when the cutting process commenced and the shriek of agony went up from the downtrodden 'funny man' I was there with my chart. 'Yes, you got a number one on that. (A number one is a sickly chuckle from one or two of the more

number one on that. (A number one is a sickly chuckle from one or two of the more feather-brained members of the audience.) Number one laughs are going to be cut.'

"I am quite sure that word 'laugh' is doing more harm in the American theatre than any other one thing. This fetish of the laugh line causes young playwrights to step out of the mood of their scenes, to sacrifice the fidelity of characters, to strain the probabilities so that they shatter completely that magic spell of 'belief' without which no audience will really enjoy a play, no matter how funny it may be. If stage writers would only realize how much more writers would only realize how much more valuable the 'character' laugh and the 'situation' laugh are than the mechanical 'line' laugh! When we laugh at 'Peg o' My Heart' or Dave Warfield's 'Auctioneer' there is an affectionate warmth' in our mirth that is leaking in our tribute to the that is lacking in our tribute to the 'wheeze.' Some of those laughs that serve to establish Bill Lightnin' or his prototype, Rip Van Winkle, as two of our most amusing friends are indeed worth 'a thousand dollars in the box office.'

"The psychology of laughter is too ex-

"The psychology of laughter is too ex-tensive a subject to do justice to here, but in closing it might be amusing to examine one or two of the more common types of one or two of the more common types of laugh lines and analyze briefly the reason why they are funny. Laughs fall readily into such headings as 'Overstatement, Insult, Misunderstanding, Lies,' etc.

"When the exasperated father in 'Adam

sult, Misunderstanding, Lies,' etc.

"When the exasperated father in 'Adam and Eva' says: 'Sometimes on rainy afternoons I go and sit in the clothes yard just to try and get my money's worth on the lingerie bill,' we recognize this as a picturesque exasgeration of 'overstatement.'

"The laughs occasioned by insult make up two-thirds of the entire number in a 'Potash and Perlmutter' scene. As I can't recall other people's plays as well as my own I will quote an example from 'Oh, Lady, Lady!'

"'Poor dear, he's wandering in his mind,' cries Willoughby's fiance.

"Don't worry,' retorts her mother, 'he can't get far.'

"A laugh of misunderstanding occurs in 'The Cave Girl' when the old professor who firmly believes he has been living in the woods on venison, whereas in reality his foster daughter has been obliged to steal their provisions from a neighbor's storehouse, meets Bates, the owner of the storehouse, who has dropped in to pay a visit.

"'Why, this is the young woman that has been stealing my ham and flour,' cries Bates.

"'Nonsense, we don't eat ham,' replies

'Nonsense, we don't eat ham,' replies

the professor.

"'I don't know what your religion is,
but I'll bet that is ham,' says Bates. This
comes near to being the biggest laugh in the

play.

"As an illustration of a laugh that was a

"As an illustration of a laugh that was a combination of both overstatement and insult, I will relate the following story:
"During the rehearsals of the last act of 'Adam and Eva' we came to the scene where the father, James King, returns to find his family of idle drones transformed into a group of busy workers. His elder daughter proudly exhibits her dandified husband clad in one of the cheap, flashy suits he sells to the small town sports, Clinton having become a clothing salesman.

"'Well. father; what do you think of him?' Julie asks.

m?' Julie asks.
"Clinton's comic appearance as he enters

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FITZROY 2068

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at the end of this line drew a very large laugh, but it seemed to me King's reply ought to have brought a laugh, too. My collaborator shook his head; 'I'll bet you

collaborator shook his head; 'I'll bet you you can't get a laugh right on top of that big guffaw on Clinton's entrance,' he said. 'I'll take the bet,' I answered, and went away to hold my head and think.

"Suddenly there came from the stage a clue. One of the lines referred to the fact that this was supposed to be Thanksgiving Day, and there came to my mind visions of the urchins who parade the streets at Thanksgiving clad in borrowed finery. I wrote on a slip of paper: 'Don't you think Clinton is a little old to go begging pennies on Thanksgiving Day?' It was a combination of both overstatement and insult and was one of the biggest laughs I have ever written."

#### DANCING CHEAP IN LONDON

LONDON, Dec. 6 .- The low cost of dancing is helping Londoners tolerate the high cost of living

A wonderful bargain in an expensive world is the twelve-cent dancing partner. In the new dance halls, scattered broadcast over London, one can hire a "perfect dream of a dancer" for the paltry sum of twelve cents. The professional partners are grouped at either end of the halls, the girls at one end and the young men at the other. All are garbed "de rigeur," the men wearing dinner jacket, black tie and accompanying equipment; the girls, mostly bobbedhaired beauties, swathed to the throat in simple black migray valvet freeks.

one the tareat in simple black mirror velvet frocks.

One hires his or her partner by producing twelve cents and making a choice from the talent. The dance ended, the partner, if he be a man, bows with courtly grace and retires to his "pen."

#### FIRST CRUISING THEATRE

The first cruising playhouse, in this country, at any rate, was launched in 1845 as a "novel entertainment," or so it was described in the New York Atlas of that day. A steamboat was moored at a dock at Spring street and was converted into a theatre by sinking a pit through the main deck and raising a tier of boxes above the promenade deck. The stage was built in the stern of the boat and was 40 feet wide. The auditorium accommodated about 800 express.

It was announced that the "floating the-

It was announced that the "floating theatre will visit all the cities, towns and villages along the banks of the Hudson, and after waking up all the Dutch girls and their sweethearts will steer for Connecticut and see what can be done in that quarter."

On April 2, 1845, the Evening Mirror announced the opening of the Temple of the Muses that evening at these prices of admission: Dress circle, 50 cents; parquette, 25 cents; private boxes, \$3. The "doors" opened at 6 o'clock and the curtain went up at 7. The programme, as advertised, included: "An address, spoken in character, by Mrs. Sutherland; a laughable vaudeville, "The Alpine Maid'; an original drama, 'Our Flag, or Nailed to the Mast,' and a farce, 'A Lady and Gentleman in a Peculiarly Perplexing Predicament." This announcement proves that the term "vaudeville" is not of modern origin.

#### SMOKE PIPES IN THEATRE

LONDON, Dec. 12.—Pipe smoking seems to be on the increase among London women, and fashionable cigar stores display dainty small briars, some set with precious stones. It is said there is a growing demand for these.

1920

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A HAPPY NEW YEAR TO EVERYBODY

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YARD AND A HALF OF SPEED

JACK REID'S

SOUBRETTE MONTE CARLO GIRLS

**INGENUE** 

With "Passing Show"

#### COLUMBIA WHEEL

Al Reeves Joy Bells—Empire, Providence, 20-25; Casino, Boston, 27-Jan. 1.

Abe Reynolds Revue—Empire, Brooklyn, 20-25; Empire, Newark, 27-Jan. 1. est Show in Town—Star, Cleveland, 20-25; Empire, Toledo, 27-Jan. 1.

nians — Gayety, Pittsburgh, 20-25; k, Youngstown, 27-29; Grand, Akron,

30-Jan. 1.

Bowery—Empire, Albany, 20-25; Gayety, Boston, 27-Jan. 1.

Bon Tons—People's, Philadelphia, 20-25; Palace, Baltimore, 27-Jan. 1.

By Wonder Show—Casino, Brooklyn, 20-25; People's, Philadelphia, 27-Jan. 1.

Dave Marion's Own—Star and Garter, Chicago, 20-25; Gayety, Detroit, 27-Jan. 1.

Ed Lee Wrothe's Best Show—Columbia, New York, 20-25; Casino, Brooklyn, 27-Jan. 1, Jan. 1.

Jan. 1.
ashlights of 1920—Columbia, Chicago, 20-25; Berchell, Des Moines, Iowa, 26-29.
dlies of the Day—Berchell, Des Moines, Iowa, 20-22; Gayety, Omaha, Neb., 27-Jan. 1.
Flashlights of 1920—Columbia, Chicago, 20-25; Berchell, Des Moines, Iowa, 26-29.
Follies of the Day—Berchell, Des Moines, Iowa, 26-29.
Follies of the Day—Berchell, Des Moines, Iowa, 20-22; Gayety, Omaha, Neb., 27-Jan. 1.
Folly Town—Gayety, Rochester, 20-25; Bastable, Syracuse, 27-29; Gayety, Utica, 30-Jan. 1.
Girls de Looks—Casino, Boston, 20-25; Columbia, New York, 27-Jan. 1.
Girls of the U. S. A.—Empire, Newark, 20-25; Casino, Philadelphia, 27-Jan. 1.
Girls from Happyland—Grand, Hartford, 20-25; Jacques, Waterbury, Conn., 27-Jan. 1.
Golden Crooks—Palace, Baltimore, 20-25; Gayety, Washington, 27-Jan. 1.
Hip Hip Hooray Girls—Fark, Youngstown, O., 20-22; Grand, Akron, 23-25; Star, Cleveland, 27-Jan. 1.
Hits and Bits—Empire, Toledo, O., 20-25; Lyric, Dayton, 27-Jan. 1.
Harry Hasting's Big Show—Gayety, Detroit, 20-25; Gayety, Toronto, Ont., 27-Jan. 1.
Jollities of 1920—Gayety, Omaha, 20-25; Gayety, Kansas City, 27-Jan. 1.
Jack Singer's Own Show—Gayety, Kansas City, 20-25; open 27-Jan. 1; Gayety, St. Louis, 3-8.
Jingle Jingle—Gayety, Boston, 20-25; Grand, Hartford, Conn., 27-Jan. 1.

Gayety, Kansas City, 27-Jan. 1.
Jack Singer's Own Show—Gayety, Kansas
City, 20-25; open 27-Jan. 1; Gayety, St.
Louis, 3-8.
Jingle Jingle—Cayety, Boston, 20-25; Grand,
Hartford, Conn., 27-Jan. 1.
Lew Kelly Show—Olympic, Cincinnati, 2025; Star & Garter, Chicago, 27-Jan. 1.
Moilie Williams' Own Show—Gayety,
Toronto, Ont., 20-25; Gayety, Buffalo, 27Jan. 1.
Maids of America—Gayety, Buffalo, 20-25;
Gayety, Rochester, 27-Jan. 1.

21-Jan. 1.

Peek-a-Boo—Jacques, Waterbury, 20-25;
Miners' Bronx, New York, 27-Jan. 1.

Parisian Whirl—Gayety, Washington, 2025; Gayety, Pittsburgh, 27-Jan. 1.

Roseland Girls—Casino, Philadelphia, 2025; Hurtig & Seamon's New York, 27Jan. 1.

Rose Sydall London Market St. 1.

Roseland Griss—Casino, Piniadelpina, 2025; Hurtig & Seamon's New York, 27Jan. 1.
Rose Sydell London Bells—Majestic, Jer;
sey City, 20-25; Perth Amboy, 27; Plainfield, 28; Stamford, Conn., 29; Park,
Bridgeport, 30-Jan. 1.
Snappy Snaps—Gayety, St. Louis, 26-25;
Columbia, Chicago, 27-Jan. 1.
Social Maids—Gayety, Montreal. Can.,
20-25; Empire, Albany, 27-Jan. 1.
Step Lively Girls—Lyric, Dayton, 20-25;
Olympic, Cincinnati, 27-Jan. 1.
Sporting Widows—Bastable, Syracuse, 2022; Gayety, Utica, 23-25; Gayety, Montreal, Can., 27-Jan. 1.
Town Scandals—Stamford, Conn., 22;
Park, Bridgeport, 23-25; Empire, Providence, 27-Jan. 1.
Twinkle Toes—Hurtig & Seamon's New
York, 20-25; Empire, Brooklyn, 27-Jan. 1.
Victory Belles—Miners' Bronx, New York,
20-25; Orpheum, Paterson, 27-Jan. 1.

#### AMERICAN WHEEL

AMERICAN WHEEL

All Jazz Revue—Bijou, Philadelphia, 20-25; Star, Brooklyn, 27-Jan. 1.

Bathing Beauties—Englewood, Chicago, 20-25; Standard, St. Louis, 27-Jan. 1.

Beauty Trust—Cadillac. Detroit, 20-25; Englewood, Chicago, 27-Jan. 1.

Beauty Revue—Empire, Hoboken, 20-25; Cohen's, Newburgh, 27-29; Cohen's, Poughkeepsie, 30-Jan. 1.

Broadway Belles—Majestic, Scranton, 20-23; Binghamton, N. Y., 27-29; Elmira, 30; Niagara Falls, 31-Jan. 1.

Big Sensation—Park, Indianapolis, 20-25; Gayety, Louisville, 27-Jan. 1.

Cabaret Girls—Bedford, 20-22; Fall River, 23-25; Grand, Worcester, 27-Jan. 1.

Cutte Cuties—Standard, St. Louis, 20-25; Century, Kansas City, 27-Jan. 1.

Follies of Pleasure—Academy, Pittsburgh, 20-25; Penn Circuit, 27-Jan. 1.

French Frolics—Star, Brooklyn, 20-25; Empire, Hoboken, 27-Jan. 1.

Girls from Joyland—Gayety, St. Paul, 20-25; Gayety, Milwaukee, 27-Jan. 1.

Girls from Joyland—Gayety, St. Paul, 20-25; Park, Indianapolis, 27-Jan. 1.

Grown Up Bables—Gayety, Louiswille, 20-25; Empress, Cincinnati, 27-Jan. 2.



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Greetings of the Seasons

Edgar MacGregor



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Hurly Burly—Gayety, Minneapolis, 27-Jan.

1; Gayety, St. Paul, 27-Jan. 1.
Jazz Babies—Empire, Cleveland, 20-25;
Avenue, Detroit, 27-Jan. 1.
Joy Riders—Star, Toronto, Ont., 20-25;
Academy, Buffalo, 27-Jan. 1.
Kewpie Dolls—Binghamton, N. Y., 20-22;
Elmira, 23; Niagara Falls, 24-25; Star,
Toronto, Ont., 27-Jan. 1.
Kandy Kids—Avenue, Detroit, 20-25;
Academy, Pittsburgh, 27-Jan. 1.
Lid Lifters—Lyceum, Columbus, 20-25;
Empire, Cleveland, 27-Jan. 1.
Mischief Makers—Gayety, Brooklyn, 20-25; Olympic, New York, 27-Jan. 1.
Monte Carlo Girls—Holyoke, 20-21; Greenfield, 22; Pittsfield, 23-25; Gayety, Brooklyn, 27-Jan. 1.
Naughty Naughty—open, 20-25; Trocadero, Philadelphia, 27-Jan. 1.
Pat White's Gayety Girls—Century, Kansas City, 20-25; Lyceum, St. Joseph, Mo., 26; Gayety, Minneapolis, Jan. 3-8.
Parisian Filrts—Gayety, Newark, 20-25; Reading, Pa., 30; Grand, Trenton, 31-Jan. 1.
Puss-Puss—Empress, Cincinnati, 20-25; Lyceum, Columbus, 27-Jan. 1.
Razzle Dazzle—Olympic, New York, 20-25; Gayety, Newark, N. J., 27-Jan. 1.
Record Breakers—Cohen's, Newburgh, 20-25; Haymarket, Chicago, 27-Jan. 4.
Record Breakers—Cohen's, Newburgh, 20-25; Haymarket, Chicago, 27-Jan. 4.
Record Breakers—Cohen's, Newburgh, 20-25; Haymarket, Chicago, 27-Jan. 4.
Record Breakers—Cohen's, Newburgh, 20-25; Majestic, Scranton, 27-Jan. 1.
Some Show—Gayety, Baltimore, 20-25; open, 27-Jan. 1; Bijou, Philadelphia, 3-8.
Social Follies—Trocadero, Philadelphia, 3-8.
Social Follies—Trocadero, Philadelphia, 20-25; Majestic, Scranton, 27-Jan. 1.
Stone & Pillard's—Academy, Buffalo, 20-25; Cadillac, Detroit, 27-Jan. 1.
Sweet Sweetie Girlies—Reading, Pa., 23; Grand, Trenton, 24-25; Bijou, Philadelphia, 27-Jan. 1.
Tiddle de Winks—Penn Circuit, 20-25; Gayety, Baltimore, 27-Jan. 1.
Tiddle de Winks—Penn Circuit, 20-25; Plaza, Springfield, Mass., 27-3fan. 1.
Tidibits of 1920—Plaza, Springfield, 20-25; New Bedford, 27-29; Fall River, 30-Jan. 1.

#### PENN CIRCUIT

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#### INFORMATION wanted as to MARY ADELINE HENDERSON

formerly MARY ADELINE JAQUES, or her heirs, or GRACE HENDERSON, formerly of Nashville, Tennessee. Both above parties supposed to have been on the stage some years ago, possibly together. Matter of property in New Jersey. Anyone having information please communicate with FRED W. DE CAMP, Counsellor at Law, Prudential Bldg., Newark, N. J.

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Palace—Alex, Bros. & Eve—O'Donnell & Blair

—Joe Cook—Loyal's Dogs—Bob Hall—Harry Carroll Revue.

Riverside—Brown & Weston—Sylvia Clark—
Larry Harkins—Jas. J. Mortón—Kitner & Reaney

—Wilbur Mack Co.—Claude Golden—Les Genis
Trio—Trixie Friganza—The Duttons.

Colonial—Lew Dockstader—Robert Merwin—
Hugh Herbert & Co.—Reynolds Trio—For Pity's
Sake.

Sake.
Alhambra—Davis & Darnell—Hymack—On 5th
Avenue—Marshall Montgomery—Patricola — Van

Ahambra—Davis & Darnell—Hymack—On 5th Avenue—Marshall Cleve & Pete.

Royal—Anderson & Yvel—The Sharrocks—Loney Haskell—Marie Nordstrom—Russ Cath Four—Greenlee & Drayton—Clark & Arcaro—Karl Emmy's Pets.

Jefferson—Four Mark Bros.—John B. Hymer & Co.—Tighe & Leedum—Hurio—Topics of the Day.

Hamilton—Nan & Co.—Fall of Eve.

BROOKLYN, N. Y. Y.

Orpheum—Scanlon Dennis Bros.—Paul Decker & Co.—Ryan & Ryan—Margaret Young—Margaret Taylor—Ben Bennie—Juliet.

Bushwick—Ballot Trio—Jed Dooley—Josie Heather & Co.—Alfred Powell & Co.—Big City Four—Eddie Foy and Family.

ALBANY

Ksith's—Tony—Marlettes Mann—Elinore & Williams—LaFrance & Kennedy—Thos. E. Shea & Co.—DeWitt Burns & Tony.

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Keith's—Evans & Perez—DePage & Yorkov—Chas, L. Fletcher—Mason Keeler Co.—Dolly Kay—Lorimer Hudson.

BOSTON

Ksith's—Musical

Boston

Keith's—Musical Hunters—Chas, Irwin—James
F. Sheehan—Bessie Wynne—Gibson & Connelli—
Long Tack Sam.

Keith's—B. & B. Wheeler—Dunham & O'Malley—McIntosh & Maids—Mary Haynes—Samoyoa—Al Lydell & Co.—L. & A. Roth—Rex Comedy Circus.

COLUMBUS

Keith's—Kirby, Quinn & Anglin—Foster & Ray
Boyce Combs—Little Cottage—Sybil Vane—Ko-

CINCINNATI

Keith's—Clifford Wayne Three—H. J. Conley & Co.—Margaret Padula—Miller & Mack—Mel Klee—Carney & Rose—Pollard—Trip to Hitland.

CLEVELAND

Keith's—Sailor Reilly—Bessie Remple & Co.—Pedestrianism—Carrie J. Bond—Patricola & Mason—Masters & Kraft Revue—Chic Sale—Galletti's Monks.

ti's Monks.

Reith's—Robbie Gordone—Margaret Ford—Mc-Carthy Sis—Bronson & Baldwin—Billy Gleason—Flo Roberts & Co.—Kara.

DETROIT

Keith's—B Riding School—Donovan & Lee—Brown & O'Donnell—Lovenberg Sis & Co.—Toto—Frank Browne—Ruth Roye—John S. Blondy & Bro.

Keith's—Arnold & Lambert—The Van Bros.—

Indoor Sports—Stephens & Hollister—Werner Amoros Three.

Indoor Sports—Stephens & Hollister—Werner Amoros Three.

GRAND RAPIDS

Keith's—The Rials—Cartelli—Hobson & Beatty—Eddie Foyer—Rome & Gaut—Four Fords—Babcock & Dolly.

HAMILTON, CAN.

Keith's—Master Gabriel Co.—Follis Girls—Bensee & Baird—Kinney & Corrine—Jack Osterman—Four Lamey Bros.

INDIANAPOLIS

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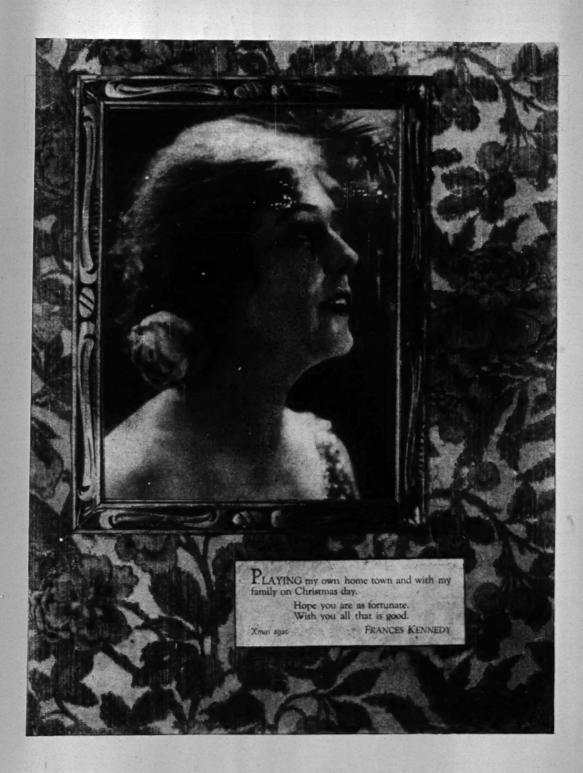
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